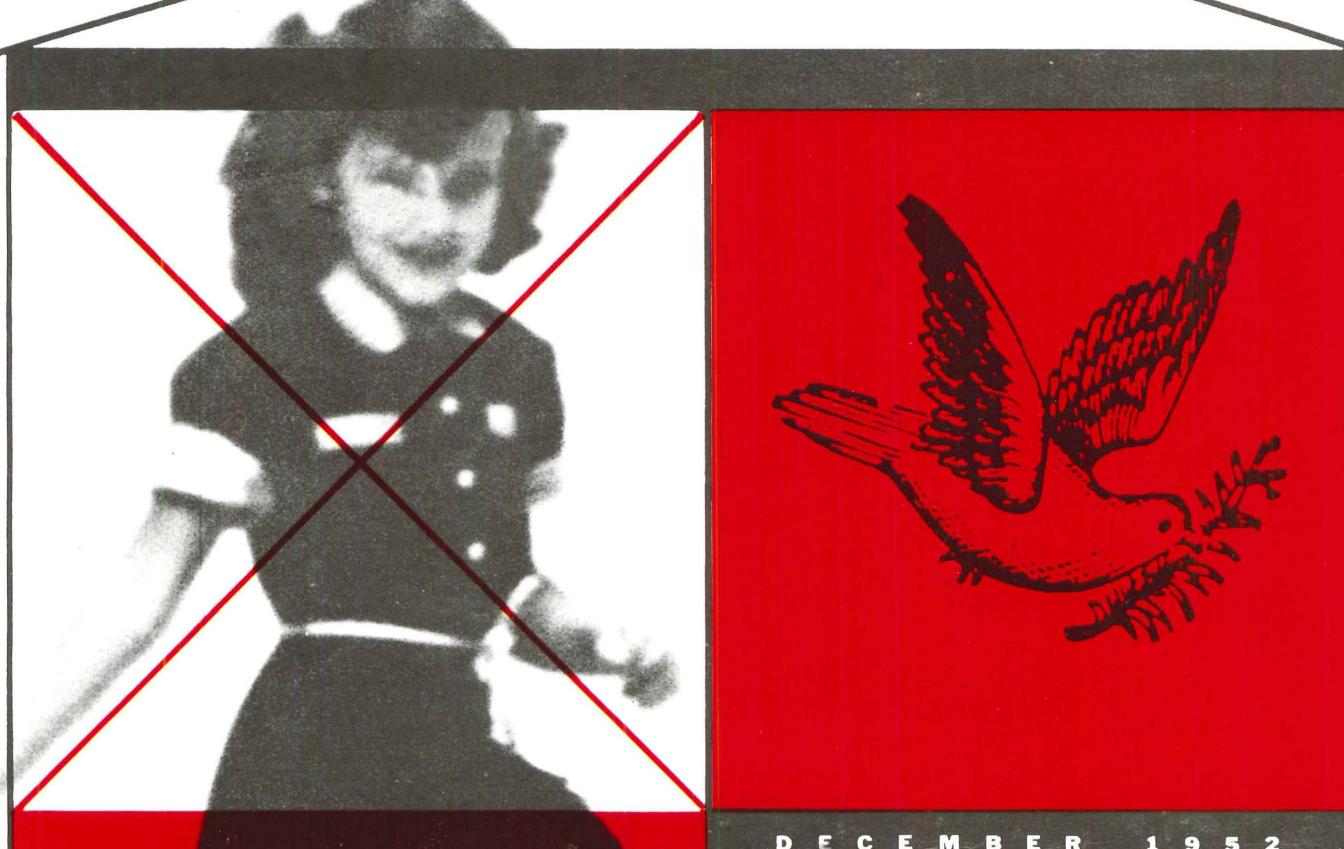


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A COLUMN AND A ROOF

My career as an amateur impresario and propagandist of unpopular music began in 1939. My wife and I had been married seven years; we had two small boys. We had bought a house, a run-down bargain which turned its back to the view and faced out stolidly between two white pillars and two fat date palms to the street. One saw such houses by the thousands in Los Angeles of the 1920's. Having little money to offer him, we turned to the best architect of our acquaintance, R. M. Schindler. He accepted and up where the roof used to be he built a studio overlooking in a great sweep as far as the ocean, the city of Los Angeles.

It was a dismal winter while construction went on up above and plaster fell below; we waded in plaster around the indignant piano in the living-room. The new studio was large enough and had a floor strong enough to hold a hundred persons. Because the house stands at the edge of a steep slope, the roof of the new room was suspended from the front wall over two posts reaching to the ground, like half of a suspension bridge. The plywood ceiling sloped at the front sharply upwards over the piano, like an additional raised piano lid. We looked down at the back into the tops of flowering apricot, plum, and magnolia trees.

We were building with a plan of our own, and when in March the job ended programs for six concerts had been arranged and printed. On April 23, 1939, we opened the new studio to the public for our first concert. The uncompromising program began with a complete evening of music by our Hungarian contemporary Bela Bartok and went on to offer equally intransigent concerts of music by Charles Ives, Busoni, and pre-Bach composers. Additional concerts of Schoenberg and Roy Harris were promised.

At the bottom of the printed program was this statement: "This series of programs will be open to the public by the consent of the performers; all contributions of performance or money will be considered as made to a common cause; featured artists will be paid. Programs are for the pleasure of the performers and will be played regardless of audience." The final sentence became the basic operating rule of Evenings on the Roof.

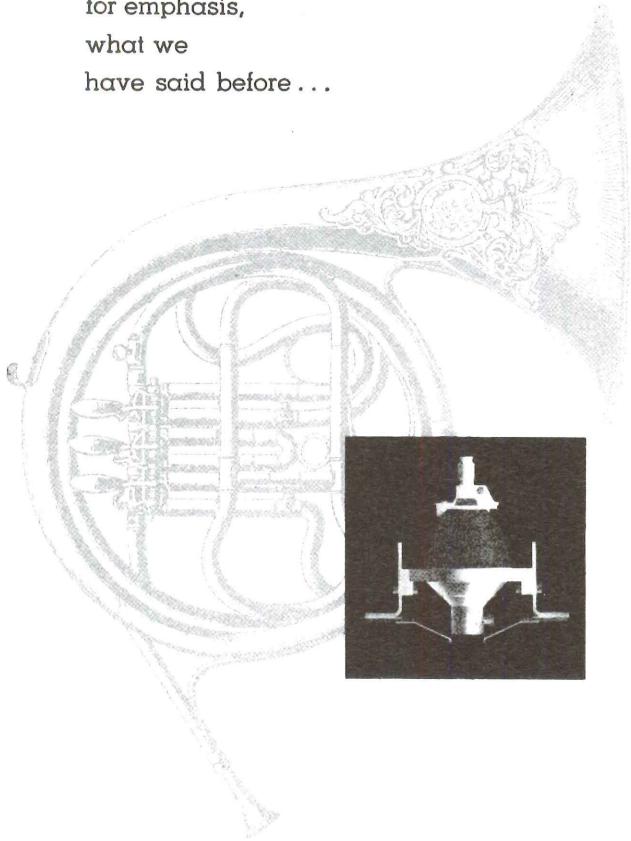
We had been making such music ourselves, as the chance allowed, in a city where most of the performance opportunities for local artists were controlled by the women's clubs. In 1933 my wife, Frances Mullen, concluded a piano recital by playing the *Six Little Piano Pieces, opus 19*, by Schoenberg and the Bartok Piano Sonata. Other such opportunities occurred, but these were sparse. And out of the need to overcome this handicap emerged the plan of Evenings on the Roof.

We built our programs around Frances's ability and willingness to play twentieth century music. We did not wish to confine ourselves exclusively to the music of our own times. Yet I had set my heart on making better known the works of three composers, Bela Bartok, Arnold Schoenberg, and Charles Ives.

I have mentioned that early concert when Frances played piano works by Bartok and Schoenberg. There was also another concert, I believe in 1938, given by Pro-Musica, that international organization which did so much for contemporary composers in its time. Frances played something by Copland, and Radiana Pazmor sang *General William Booth Enters Heaven* by Ives. Here in this song was our own sound, our religious fervor, our native language. We had at home a huge piano sonata by Ives, the *Concord Sonata*, given us by a professor of music as a joke, because in the second movement blocks of keys are depressed with a fourteen inch board. (The elbow will do as well, we discovered.) When Frances first read the sonata, triumphing over its innumerable difficulties, we knew it was a masterpiece. An angel hovering six inches above the threshold could have left us no more convinced.

We invited Radiana Pazmor to join us. Before our first Ives program I wrote to Otto Klemperer, the conductor of the Los Angeles Philharmonic, inviting him to come and hear the music of a man whom I already considered the most important of American composers. Surprisingly enough he did come—late. We

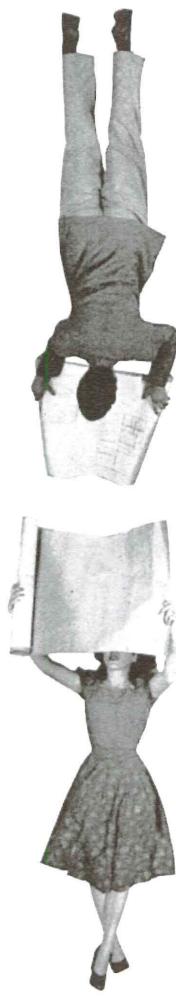
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stopped the program for him and began over. During the intermission I showed him several of the orchestra scores Ives had sent me; some of them, for instance the *Third Set* for orchestra, are still unplayed. He carried a score away with him, and I think he might have tried it, but soon afterwards he was hospitalized and then dismissed from the orchestra for what seemed at the time good reason. For four years, while he was practically cut off from conducting, he became a regular member of our audience.

Schoenberg came to our first program of his music. I was sick with shingles, in my case a recurrent malady not inappropriate for the impresario of the Roof; my head was swathed in bandages, and one eye swollen shut. I had written a program note, knowing that the audience would be even less well acquainted than I was with the music of Schoenberg. In the composer's presence it seemed unfair that anyone else should be asked to read it, so bandaged and bathrobed I delivered it myself. He made no adverse comment, and I presume he must have thought then what he wrote me later in acknowledging a tribute published in this column at the time of his seventieth birthday: "It is written with great warmth—and that is what I like especially."

A year and a half later, October 1940, the concerts were still going on. That month we began a series of fourteen Beethoven programs, alternating semi-monthly with programs of older or contemporary music. One morning at the office—the Roof has always been a spare-time avocation—I received a telephone call from an acquaintance. He was a photographer on the staff of the magazine *Arts and Architecture*. Would I write a short piece to accompany a portrait photograph of the French author André Malraux? Yes, I would, if the editor would also accept a piece I wished to write about the music of Ives. So the column was added to the Roof.

Looking back at it now I don't know what stubborn unwillingness to agree with common-sense advice has kept me going during the succeeding years of maintaining, in my spare time, a column and a Roof. Year after year, season after season, occasionally more than one season in a year, Evenings on the Roof, now transferred to a succession of public halls, went on growing, adding more programs, more musicians, and an increasing variety of con-

certs. Each triumphant season, each expansion brought with it the recurrent operational crisis. But again each summer the programs would be printed—and paid for as the first subscription money came in.

At the same time, month after month, I was learning to write about music in the column.

I had always wanted music, from the earliest days when I listened to recordings by Bispham and Caruso—and "**Too Much Mustard.**" I could read music; I could pick it out on the piano, but I could learn nothing from piano teachers and would never have thought that by my fortieth year I would have covered, with my own fingers, a major part of the historical repertory of keyboard music or have read many times the entire keyboard works by Byrd, Gibbons, Couperin, Mozart, Haydn, and Bach. When for the first time I heard a symphony orchestra, in 1928, playing Brahms' First Symphony, I had no idea what the fuss was all about. Then radio broadcasting of symphony orchestras began, that memorable afternoon, October 1929, when Toscanini and Stokowski in succession performed hour-long concerts. I think the effect of the change symbolized by that pair of concerts went as deep into our culture as the Depression, and the consequences may be more lasting. Two years later the best bridge-players of my home-town were turning on the radio to listen to the symphony while they played.

During those dour years the young people of my generation turned to music, good music which came in free over the radio—others became connoisseurs of hot jazz—and after the worst was over they began buying recordings. In those days every first recording of a major composition hitherto unavailable became an event. We discovered Wanda Landowska and the Bach **Goldberg Variations**, Artur Schnabel and the Beethoven piano sonatas, symphony and song, but above all the string quartet. We came to recognize that the string quartet is a part of the larger field of chamber music. Through Mozart we explored the breadth and wealth of this fresh realm.

During those years, wherever I might be, at home or among strangers, I found my way to somebody's radio to hear important concerts broadcast. I cut class to hear the first American broad-

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cast of Schoenberg's *Gurrelieder* never dreaming how many performances of Schoenberg's music I myself would later arrange. Through misery and poverty and success I clung to Toscanini's Sunday broadcasts. These were not the only broadcast concerts, but they set the standard for all others.

In 1933 I heard Richard Buhlig and Wesley Kuhnle play the complete *Art of Fugue* by Bach, which had been paper-music for nearly two centuries until 1928, and would not have imagined that in another ten years I would be planning with Buhlig the first of the two cycles of the Beethoven piano sonatas he played for the Roof or that I would be joining Wesley Kuhnle in his investigations of the proper method of performing early keyboard music.

Now in the middle of the fourteenth year and the fifteenth season of Evenings on the Roof I look back on a series of concerts unlike any other in the history of music. I say this without complacency; I have worked too hard at it to boast. At the same time I have seen Los Angeles become a world center in the performance of chamber music.

There are a good many ways of measuring musical success. The commonest measure is at the box-office. The Roof has always paid its way, some seasons earning money, other seasons falling behind a few hundred dollars. We have been able to tell our benefactors: you may help us but you may not interfere with the operation of our concerts. The first gift of money came unsolicited from Charles Ives. Free publicity began in the *B'Nai B'Rith Messenger*, and the plan was taken up by other newspapers and magazines, notably the *Los Angeles Times*. In a bad year the Musicians Union helped out with a gift of money. Another year Joseph Szigeti played for us, as a benefit, the three Bach sonatas for solo violin. The Southern California Chamber Music Society was formed to make funds available, always in small amounts, to tide us over between one season and the next. Last season and this an auditorium has been provided for us by the Los Angeles County Supervisors.

Another way of measuring success is by the size of the audience. Over the long Roof season, averaging more than 20 concerts a year, audiences vary between 200 and 600 bodies. Some deplorers believe that these are mostly the same bodies, but in fact the audience changes markedly from year to year and with the type of program. In spite of change it is usually a picked audience, chosen by the nature of the music, with a high percentage of men—balcony and gallery enthusiasm and no reserved seats. I have always believed that an audience can be trained to enjoy musical adventure; the Roof audience proves the fact. "Roof standard" has become a byword for tough programming, skilled listening, and brilliant performance by resident musicians. Evenings on the Roof is not a musical importer. It exists to serve the sustaining body of its musicians.

Or you can measure success by expansion. This fifteenth season the concerts which began in a private home for an audience of nineteen persons will provide all or part of the program material for separate concert series in Santa Barbara, Long Beach, and Redlands, California, and at Arizona State University in Tempe, Arizona—in all nineteen concerts out of town.

I prefer to measure our success by the amount of music we have helped bring to public acceptance. When in June 1946, after the death of Bela Bartok, we offered two programs of his music as a memorial, resistance to this "modern music" was still widespread. Since that time two cycles of the Bartok quartets and numerous performances of his orchestral, piano, and chamber music in Los Angeles have testified to a great change of public attitude. This season Evenings on the Roof is presenting four Retrospective Programs from the Chamber Music by Arnold Schoenberg, and our audience is realizing to its delight that the once impossible "music of the future" is now our common heritage. One wishes with some bitterness that the composers might have lived to see it.

These days there is perhaps more resistance to the concerts of our New Friends of Old Music, led by Wesley Kuhnle and Sol Babitz, whose experiments in reviving the proper manners of altered rhythm, tuning, and embellishment in the performance of the older music offer reasonable answers to questions musicologists generally have preferred to leave undecided. An article by Sol Babitz in the October 1952 issue of *The Musical Quarterly* brings to focus all that we have learned about the expressive alteration

DESIGN AS A CREDO...

There are a good many misconceptions about good design today. Nothing new in this, for the subject "What is beauty" has occupied honest men for at least 2000 years.

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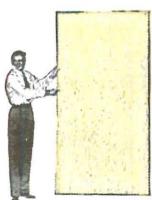
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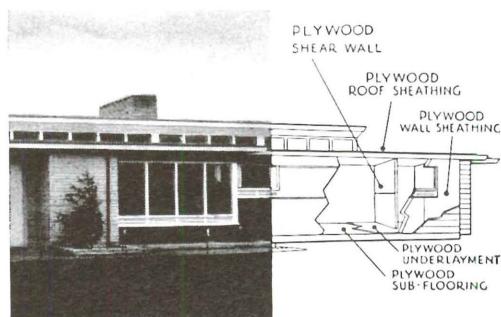


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PANEL DISCUSSION

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Architect-owner, Charles T. Pearson, of the Tacoma, Washington, architectural firm of Lea, Pearson and Richards, says that the unusually windy location and lavish use of glass made the specification of plywood doubly important. "The strength and rigidity of the material definitely contributes to better construction," he says.

Plywood Forms Play Important Role In Parkmerced Project



Three prime factors—re-use, speed and appearance—dictated specification and use of plywood forms for both interior and exterior concrete surfaces on the new Parkmerced apartment project, San Francisco.

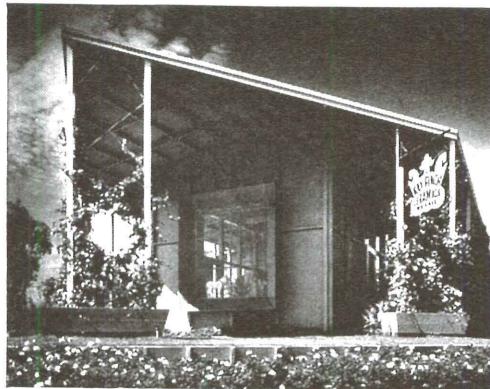
According to W. A. Bender, superintendent for Starrett Bros. & Eken, Inc., contractors on the job, plywood panels gave up to 15-18 re-uses, helped speed formwork application time and construction costs by about 20 percent and produced uniformly smooth, fin-free concrete surfaces. Bender reports plywood-formed ceiling slabs were smooth enough to be painted after a minimum of grinding and application of spackling.

material—permitting a savings by eliminating expensive plastering.

Large built-up form sections 11 feet high and ranging from 20 to 48 feet long, were used on the walls. Forms were built of $\frac{3}{4}$ " Exterior plywood, nailed to 2x4 studs, 12" o.c., backed by 2x4 and 3x4 walers. After each pour, sections were stripped and raised to the next story. Forms were used 13 times on the eleven 13-story tower buildings, then in some cases re-used further on the two-story Colonial type apartment buildings which dot the 200-acre tract.

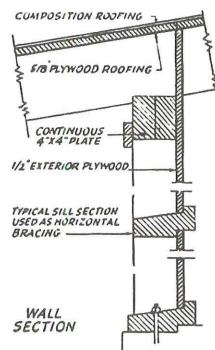
Parkmerced was planned and built by Metropolitan Life Insurance Co. General Contractor: Starrett Bros. & Eken, Inc. Dinwidde Construction Co. was the subcontractor on concrete work. Leonard Schultze & Associates were the architects, with the firm of Thompson and Wilson serving as architectural consultants.

Single Wall Construction Used For California Studio



A single thickness of Exterior-type Douglas fir plywood attached to the inside of 4x4 posts serves as the exterior walls of this striking Corona del Mar, California, ceramics studio and shop. Designed by California Architect Frank Gruys, the structure also uses Douglas fir plywood roof sheathing.

Exterior-type fir plywood was specified for single thickness walls because of the unique combination of properties which permits the panels to act simultaneously as both a structural and finish material.



Because good lighting is needed for work done in the studio, the building features large glazed areas. With so many windows, the insulating quality of double walls is not important. In addition, the mild climate provides good conditions for the use of plywood single wall construction.

Exterior walls of the Kay Finch studio are A-A grade Exterior plywood placed on the inside of 4x4 posts on four foot centers so that the plywood presents a smooth wall on the inside. Windows are top hung or are in fixed sash between posts.

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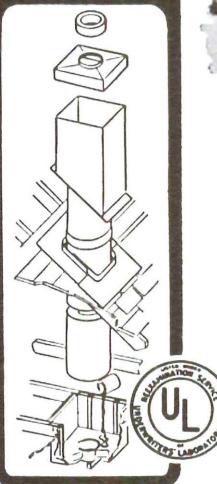


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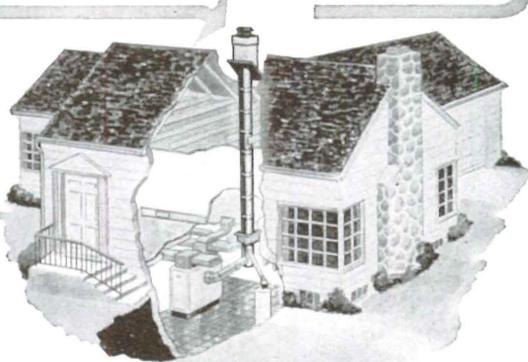


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STEELBILT

Catalog in Sheets.

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of rhythm in the music of the sixteenth, seventeenth, and eighteenth centuries.

Through the years the column naturally has supported the Roof, serving as a means of propaganda for contemporary music, for the proper use of the older music, and like the Roof programs, which retain a general working plan of two parts classic to one part modern, has not neglected the music which comes between.

I have no settled method of writing about music. I prefer to choose a subject that will allow me to praise instead of blame. Praising for the right reason is the chief art of criticism. I try to be as simple as possible, to speak to the ear rather than to the eye, to converse instead of exhort, though exhortation comes easily to the enthusiast, to explain rather than persuade.

I believe that music exists for the great body of its listeners, as in earlier centuries it belonged to the smaller group of those who played and sang it. Music, being like a king or president equal before all, should never condescend. In making programs or in writing, I presume that anyone who is interested is my equal: if not today, potentially. He can hear and enjoy whatever I can.

I believe that music like all the other arts partakes of human experience, that it has meaning, that it communicates meaning, that its message is spiritual but in no way a substitute for a religion. A critic must know what art means for himself, if he wishes to communicate that meaning to others. Musical appreciation is an attempt to substitute generalized methods of enjoyment for the effort of discovering in each work of art its individual purpose. The good critic invites others to participate in music as he himself participates in it. He offers his own experience as a guide-post and invites others to go the same direction with him. But he himself must make the journey; he must go the whole way himself. We may reject a critic's opinion but admire him; we cannot admire him if we outgrow him.

If I have any musical gift, it is the ability to grasp the shape of a composition, its purpose, plan, and direction, or a different way of making music and form a general understanding of it at a single hearing. This is a very different sort of grasp or understanding than a more professional analyst or score-reader might require of himself, but I have observed that many highly competent musicians do not have it and cannot take pleasure in genuinely original music until after a long period of habituation. For this reason I

continued on page 36

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

DECORATIVE ACCESSORIES

- (426) Contemporary Clocks and Accessories: Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps. George Nelson, designer. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Mich.

- (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles. including clock chimes; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

FABRICS

- (171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven designs and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable tex-

tures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

- (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

- (89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations.—The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

- (989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good

service, well worth investigation.—Rugcrofters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(168a) Furniture, Accessories, Retail: A remarkably comprehensive selection of contemporary furniture, fabrics and accessories. Emphasis on good design. Equipped for execution of interiors, commercial and residential.—Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.

(181a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English harewood, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; special finish preserves natural finish of wood and provides protection against wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture Company, Grand Rapids, Michigan.

(178a) Contemporary furniture of excellent design: Dining and coffee tables, solid woods with black iron legs; also available with Laminart plastic tops. Comfortable club chairs and sectionals, wide chairs and stools in rubber and iron—clean lines. Also a separate line for patio and outdoors in redwood and iron. Complete illustrated catalogue available.—Circle Furniture Mfrs., 256 S. Michigan Avenue, Glendora, Calif.

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(180a) Dux: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—The Dux Company, 25 Taylor Street, San Francisco 2, California.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N.Y.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces: professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

HEATING & AIR CONDITIONING

• (117a) Modulated Control for Forced Air Heating: New illustrated catalogue presents *Thermodulator* Control System, major improvement in forced air heating. Describes how any furnace operated by *Thermodulator*—with flame and overflow modulated instead of on-off full blast—provides smooth heat flow, continuously maintained at just the right temperature and velocity for comfort. Until the recent invention of modulated control the only method of controlling the output of a forced air furnace has been to vary the length and frequency of periods of full operation. Intermittent heating by blasts at maximum temperature and velocity causes many discomforts and annoyances, such as cold floors, chilly drafts, and noisy operation. In contrast, modulated control provides steady heat flow in whatever amount may be required at the time. Modulated heat flow is continuous as long as heat is needed, and is moderate, gentle, and evenly distributed from floor to ceiling. This is accomplished by the thermostat and gas valve controlling the burner for high or low flame, as required, and by a thermostatic variable-speed control modulating the blower operation, according to heat output. The equipment is simple, durable, and trouble-free in performance, and easily installed with any furnace, old or new. Merit specified for CSHouse 1952. The catalogue presents full information, as well as color illustrations, charts, and diagrams, and has a standard specification guide.—Carvell Heat Equipment Co., 1217 Temple St., Los Angeles 26, Calif., Ma. 9-1491.

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturer.

(Continued on Page 41)

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F R E E T R A D E I N K N O W L E D G E

Modern technology has made it possible for books, scientific equipment and other educational material to move across frontiers on an unprecedented scale. Yet we are worse off now than 60 or 100 years ago, when book parcels could travel unhampered to almost any country. Since the end of the first World War, thousands of little threads of complex regulations, tariffs and import taxes have woven themselves into a formidable web criss-crossing the entire world with barriers to the spread of knowledge between nations. Today over 50 countries impose custom duties and other trade restrictions on books alone. Scientific equipment, needed in research laboratories, is taxed as high as 40 per cent of its value. And by some strange twist of logic certain countries tax imported film by the foot and sculpture by the pound; others exempt handwritten manuscript but tax type-written ones; allow paper-backed crime novels to enter duty-free but tax scientific and technical works if they happen to be bound in leather.

An important step to break this formidable web—at least in part—was made on May 21, when a treaty sponsored by Unesco entered into force in the first ten countries to ratify it. This ends import duty on materials of a scientific and educational character ranging from books, periodicals and works of art to gramophone records, scientific apparatus and articles for the blind.

The Unesco treaty thus constitutes a kind of indirect subsidy to education, the arts and the sciences. It means that governments have agreed to forego revenues which they have derived in the past from the pockets of lovers of art, readers of books, or from the limited

budgets of educational institutions importing essential equipment from abroad.

The treaty was opened for signature in November, 1950. Since then, in addition to the eleven countries which have ratified, 19 nations have signed the agreement. Most of them are seeking ratification by their parliaments.

A conference of European newspaper editors called on "liberal-minded people in all countries" to support the treaty. And the New York Times wrote: "In a world in which freedom of information has become constantly more restricted, the United Nations pact is a welcome and encouraging move which the United States ought to support."

Some 20 international non-governmental organizations have also endorsed it. The International Federation of Newspaper Editors and Publishers and the International Exchange Committee (a free trade body) have urged their national associations to support ratification. So also have the League of Red Cross Societies and the International Council of Women.

When the treaty came into force on May 21, Unesco's Director-General made the following statement: "On behalf of Unesco I congratulate the first adherents to this international instrument of cultural exchange, and sincerely trust that they will soon be joined by others. The readiness of Governments to ratify and implement the agreement will give the world fresh proof of their refusal to turn geographical frontiers into intellectual barriers. It will show that they are determined to promote that intellectual and moral solidarity of mankind which strengthens peace through the communion of minds."

ART AND CREATIVE THINKING

BY JOHN FERREN

By way of introduction, I would like to say that I have witnessed biologists become very flowery, in print, on certain cell transmutations and likewise a painter become unduly solemn about the mere existence of non-Euclidean geometrics. It is clearer than ever that the proper language of science is mathematics and symbolic formula and that the language of painting is that of vision. Both of us must abuse the King's English if we wish to communicate verbally.

Traditionally, scientists speak conservatively from a sense that truth must not be betrayed and artists speak extravagantly from a sense that truth is a large affair anyhow and it is all right to snipe at it from any unsuspected corner. I fully expect to be found guilty of the latter. However, I want to bridge this essential incompatibility, since at bottom we talk about a lot of the same things.

The concern with abstract qualities and forces is a constant today in both modern painting and modern science. It comes, I believe, from a similar attitude toward reality. In art the break with the past came with Impressionism in France in the 1870's and 80's. Impressionism made an abstract thing, light, its subject and it was profoundly unimportant to the Impressionists whether 'light' fell on a cathedral or a dung heap. Cezanne took over impressionism's concern with light and added to it what critics have called a sense of the geological substructure in nature. The cubists adopted a simultaneity of vision and disintegrated the object so as to present different views on the same two dimensional surface. This was primarily a space-time concept. Einstein's relativity theory dates 1905. Cubism began 1906. I doubt that Picasso read Einstein. The many 'isms' following Cubism studied the abstract emotional factors in color, space, and form, by themselves. The historical process has been a sort of atomizing of the elements of painting to discover their true, abstract potentialities of expression. Science was concerned during the same period with the analyzing of matter into smaller and smaller parts to arrive at a nucleus. As modern physics abandoned the three dimensional universe, the solid atom and its Newtonian laws so did painting. For the artist matter is not the single visioned thing of the Renaissance set in a three dimensional window box, any more than it is for the scientist. The painter has simply come to the same conclusion as science . . . Matter is energy . . . and he paints it as such.

When Edmond Sinnott, the biologist, states that, "It is not the character of the constituent parts of a living thing but the relations between them which are the most significant" . . . he has stated what has become a studio and class room platitude of the artist of the last 40 years. If the painter is asked, as he still is, to take back the literary, pseudo-poetical associations of conventional painting it is like asking science to take on the trappings of the alchemist.

The most fruitful parallel between our creative functioning is in our concept of structure. We share the idea of the evolving of structure as a method of creating and understanding form. By structure I do not mean, for the painter, the composition or architectural aspect of his canvas, or for the scientist, his simply

observed and recorded pattern. I mean the informing idea or spirit behind the pattern which holds all the elements in place. The movement which the physicist plots in the atom and fastens down with an equation, the pattern the biologist perceives in cell growth and tracks with a formula, the pattern the painter perceives in nature or in himself and fixes on the canvas is first found by searching for the animating structure which links separate phenomena and gives them meaning. This concept, or more properly, method of concept, is essentially modern thinking, and is, I believe of the highest imaginative order. It demands insight and is contrary to the hallowed "scientific method" of deduction, or the artist's former chore of portraying accurately observed reality. It produces intuitive or at least imaginative structures of thought which are then submitted to empirical investigation and possible proof. Structure pattern thinking can be done by logical or deductive thinking but, as I see it, more often isn't. Perception demands beyond reason a sense of the unforeseen balance and the habitual contrast which must bridge a gap which logic alone cannot jump.

The truly creative synthesis is a step into the new. If it is successful, logic falls dutifully into line. Therefore I see no way of discussing the act of creating without using the unscientific word . . . intuition. I have some authority for this from science although I realize that such authorities are often questioned within science, apparently, you have your classicists and romantics as we do. . . . Eddington says . . . "Consciousness, looking out through a private door can learn by direct insight an underlying character of the world which physical measurements do not betray." It is true that the uses of irresponsible intuition open the door to charlatanism, in both art and science. This moral dilemma can be solved by admitting that creation can be defined as a trained intuition which carries, within it, its own control. After all, creation is a successful step into the unknown. The key word is, successful. The proof is in the pudding. The scientist's formula must be verifiable by anyone anywhere and the artist must communicate enough of his insight to enough people to guarantee his work's existence. Science claims logical support and art claims imaginative support, and both are granted it on the basis of communicable form. The false cannot live long, in art or in science.

It follows that the essence of art is not self expression, as popularly supposed, but the communion of a formal pattern which can engender an imaginative response. It is this concern with pattern, form or structure which I find identical with that of science. Mind, I am not saying that the structures are identical . . . although it is an enticing thought that by some spatial analogy this could be true.

I appreciate that on the day by day practical level, art and science will remain opposed, art fearing the intellect and science fearing the sensibilities. But in the creative reaches of each, which is our concern today, this opposition tends to fuse and at this point of fusion they are doing the most interesting thing that man can do . . . putting into question the dialogue of man with himself and his universe. I see us both as the only legal members of the modern world, who realize that the old world is in

mutation and who earn their citizenship by finding the words and grammar of a new dialogue.

The core of what is the most creative painting being done today centers in a new sensibility which is using the lessons of the enormously creative recent past in painting but which is not producing forms which are mere variants of the past. The painter is, of course, never finished with analysis and technical experiments, but the experiments of the past which broke painting into numbers of opposing camps are being joined and the newest "isms" seem to blend one into the other. The newest school in America is called "abstract expressionism." The term itself links two formerly diametrically opposed points of view. This is reminiscent of L. L. Whyte's remark about the morphological character of the separate sciences today, biology moving into chemistry, chemistry into physics, etc. In this new centering of the creative attitude the painter is as tough minded as the scientist in believing that only structure can link cell or visual phenomena into a meaning. The expression of the color red is, to him, as constant as the second law of thermo-dynamics. But further, he is concerned with linking exterior with interior personal structures. Edmond Sinnott, the biologist, mentions that the great advantage of man in studying man is that each of us is inside a living organism. The painter today is taking this advantage and trying to create structure patterns which exteriorize an inside, felt organism. At the same time he feels or senses that these inner structures are paralleled by the phenomena of nature. As in science, the very small acts like the very big. The nucleus like the nebula. So men must act like nature. So the artist feels authorized to hunt inward as well as outward. You can say that painting of this persuasion comes from underneath the skin of both man and nature and when finished has its own skin as natural to it as the bark of a tree.

This trek inward has had many pitfalls and failures. The painting of psychological states, dream fantasies, subconscious symbols, etc., fell short of creation and, while they were interesting documentaries for the psychiatrist and possibly good therapy for the artist, they were not yet art. They failed to extend both ways from man and to impose a new order on the new material. The step toward a new order is implicit in the realization that internal, felt structure is one with external, perceived, structure. The result of this concept is a painting that is not concerned with description yet looks more natural than previously seen "abstracted painting," and links with the memory experience of nature. It is more sensual in paint feel and color intensity and also, I believe, more spiritual. It is adventuresome in following the intuitive grasp of structure truthfully and without falsification by any "tried and true" solution. It is modest, since, treating of man, it knows that a man is not amenable to coercion. It grows out of a philosophical conviction that L. L. Whyte would call unitary. Man is not opposed to nature but is nature. Nature is not opposed to spirit, it is spirit. But man is unique, at least to himself. When a man sits musing on a beach and draws with a stick in the sand, he leaves a mark which is unlike that made by any animal, bird or (continued on page 36)

Psalm 113,
collage pictograph
by Madeline Haase.

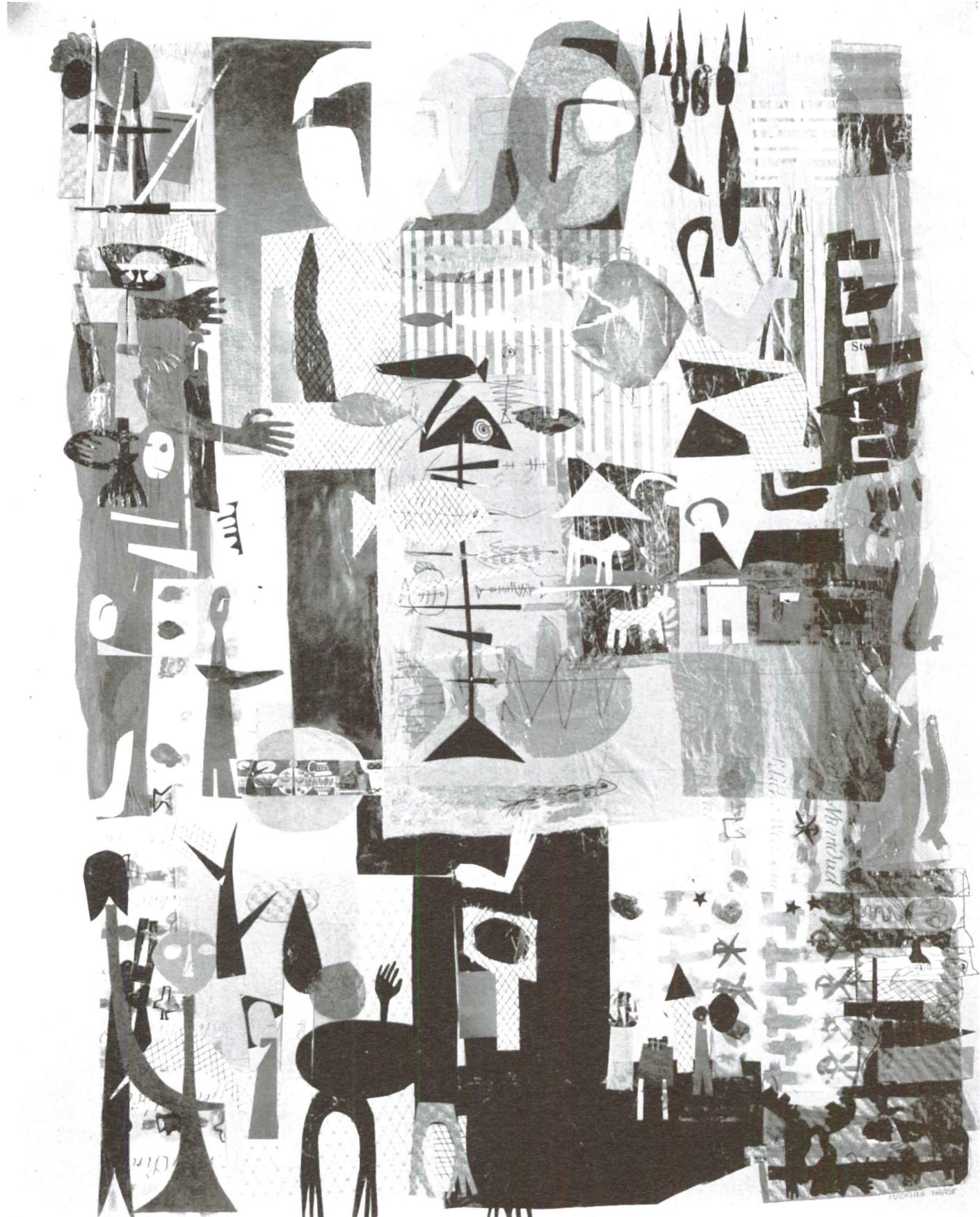
Description of sections,
reading from top to bottom,
beginning at the
left of the page:

Weapons of Israelites

Heathen gods, hands unfeeling,
feet unstirring;
never a sound
their throats may utter
Not to us, Lord,
not to us the glory
(people praising God)

When Israel came
out of Egypt
The seas fled at the
sight they witnessed
Up leapt, like rams,
the startled mountains

Weapons of Israelites
Our God is a God
that dwells in Heaven
The earth he gives
to the children of men



CONTEMPORARY RELIGIOUS ART

From an exhibition of the M. H. De Young Memorial Museum



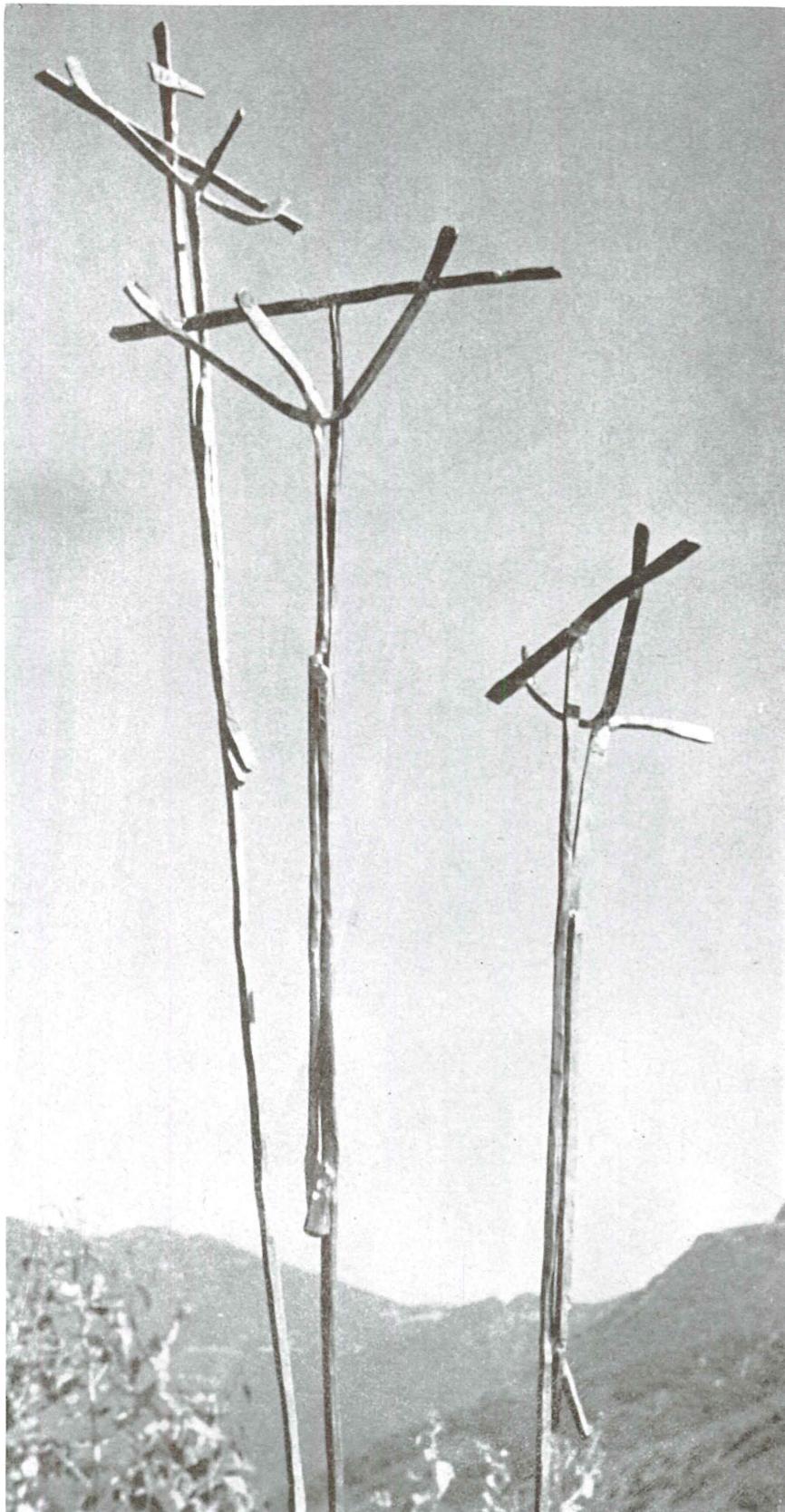
CHRISTUS REX, ENAMEL CROSS BY SARGENT JOHNSON

The exhibition of Religious Art by California Artists, shown at the DeYoung Museum, San Francisco, is in its modest way another demonstration of the desire for a renaissance in the liturgical arts and a plea for the further employment of creative artists who can devise fresh expressions of living faith.

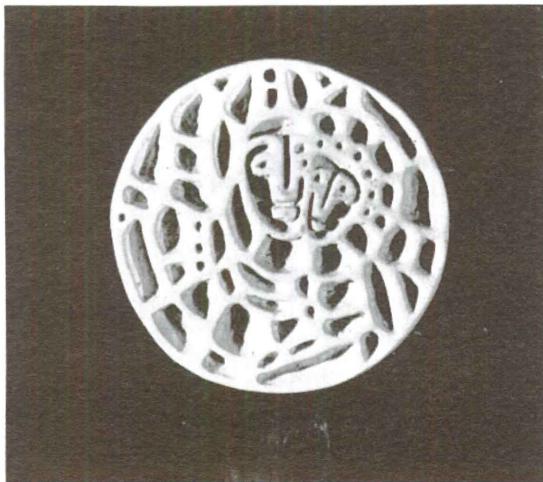
The vital springs of religious art which soared like fountains under the eager, inspiring, appreciative patronage of church authorities have long since dwindled to a trickle of dull and

stultified convention in our modern times. So it is refreshing to see gathered together so many indications of new currents entering the old stream.

This exhibition, of course, cannot display its material in the perfection of a totally integrated chapel such as Matisse created, but the works, viewed with a little imagination as to their proper setting, seem to be of unusually high caliber, particularly the so-called "minor arts" of mosaic, terrazzo, tapestry and em-



SCENE OF THE CRUCIFIXION, FORGED BRONZE BY BERNARD ROSENTHAL



MOTHER AND CHILD, CERAMIC MEDALLION BY LOUISA KENNEDY

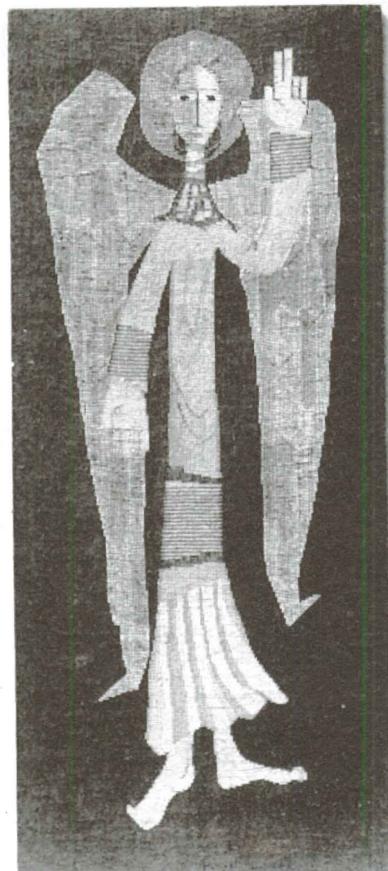
broidery, metal work, book design, weaving.

There is no standardization of style among the works shown. A tapestry embroidered in coarse wool on burlap has the folk-art sincerity of medieval art as does a simple enamel crucifix. While some of the handwoven vestments and dossal and heavily ornamented metal pieces have a Renaissance richness. There is an exquisite rosary of silver and blue-grey cultured pearls. The mosaics are deliberately rough in texture and blessedly simple in design, in wonderful contrast to the monstrosities of pictorial realism perpetrated only too often in the 19th and 20th centuries.

On the whole, these less pretentious arts are more satisfactory in their blend of usefulness, beauty, and symbolism than are the paintings and sculpture.

To see what has been done and what should be done again in terms of our own time one has only to look at the tiny wood panel hanging just outside the entrance to the exhibition. Done in the early 16th century by Juan de Flandes, it is a Christ Carrying the Cross, which is full of emotion without a trace of sentimentality; devout reverence, and love and understanding for the world and the artist's fellow men.—L.B.

ANGEL, EMBROIDERY ON BURLAP BY JOHN SMITH

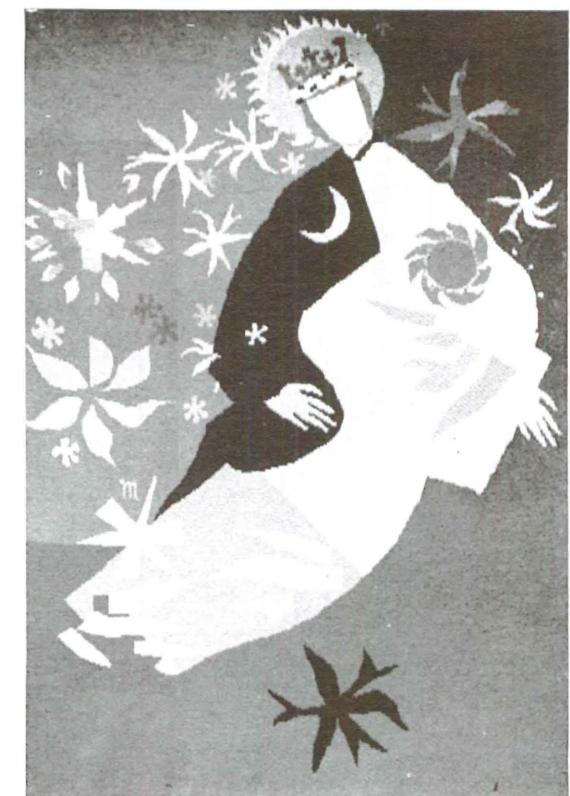




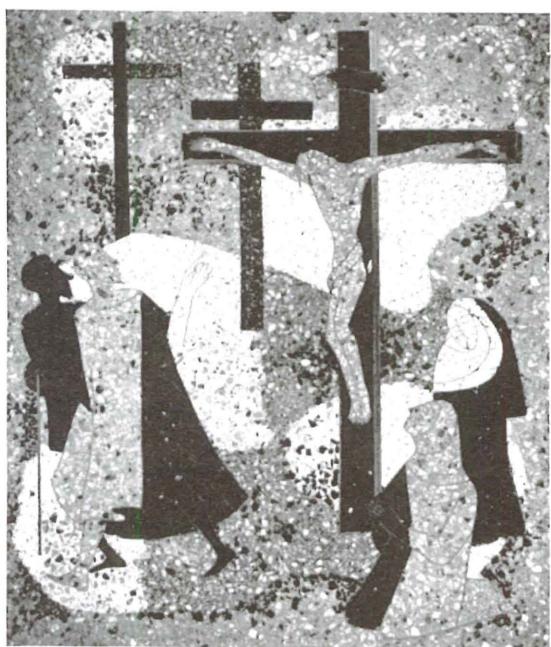
WOMAN OF THE CRUCIFIXION BY RICO LEBRUN



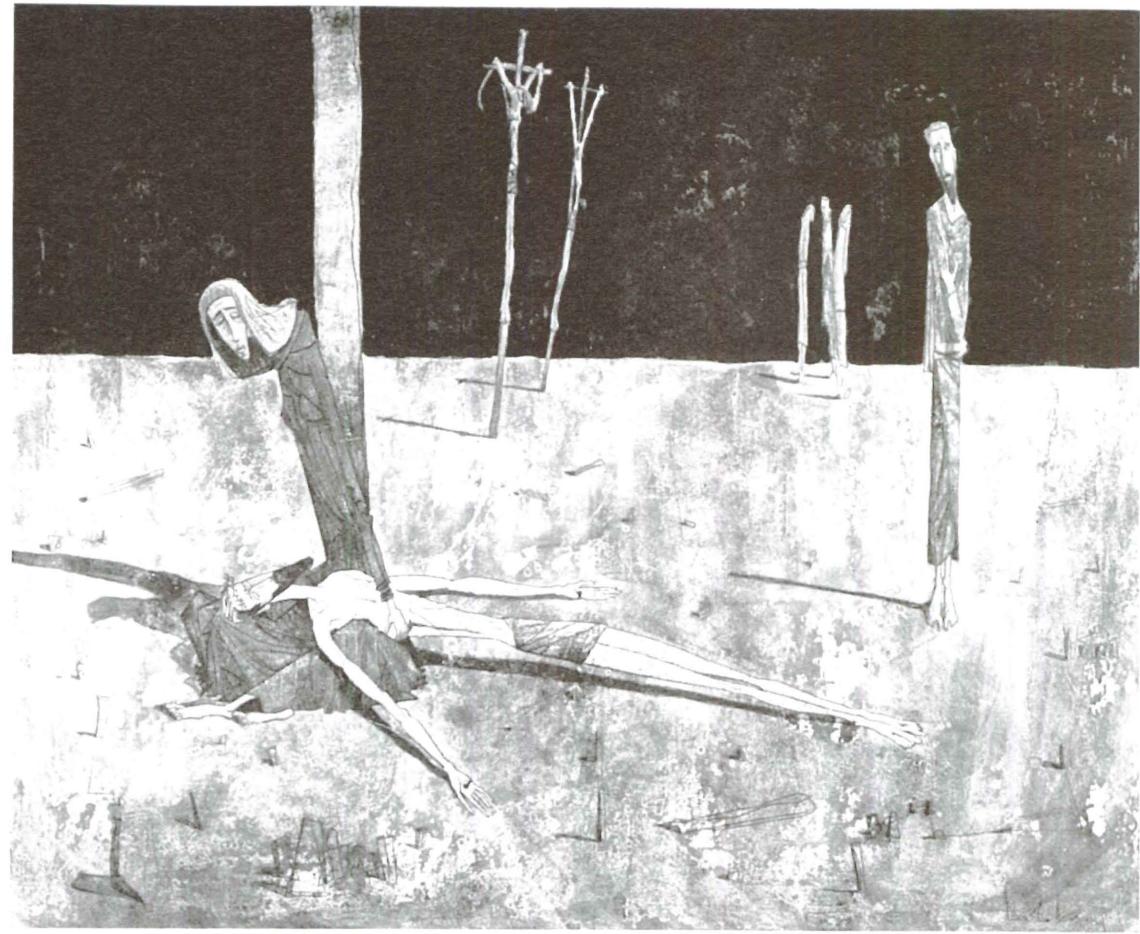
ST. TERESA, A MOSAIC BY LOUISA JENKINS



QUEEN OF HEAVEN, EMBROIDERED TAPESTRY DOSSAL
BY MARC ADAMS

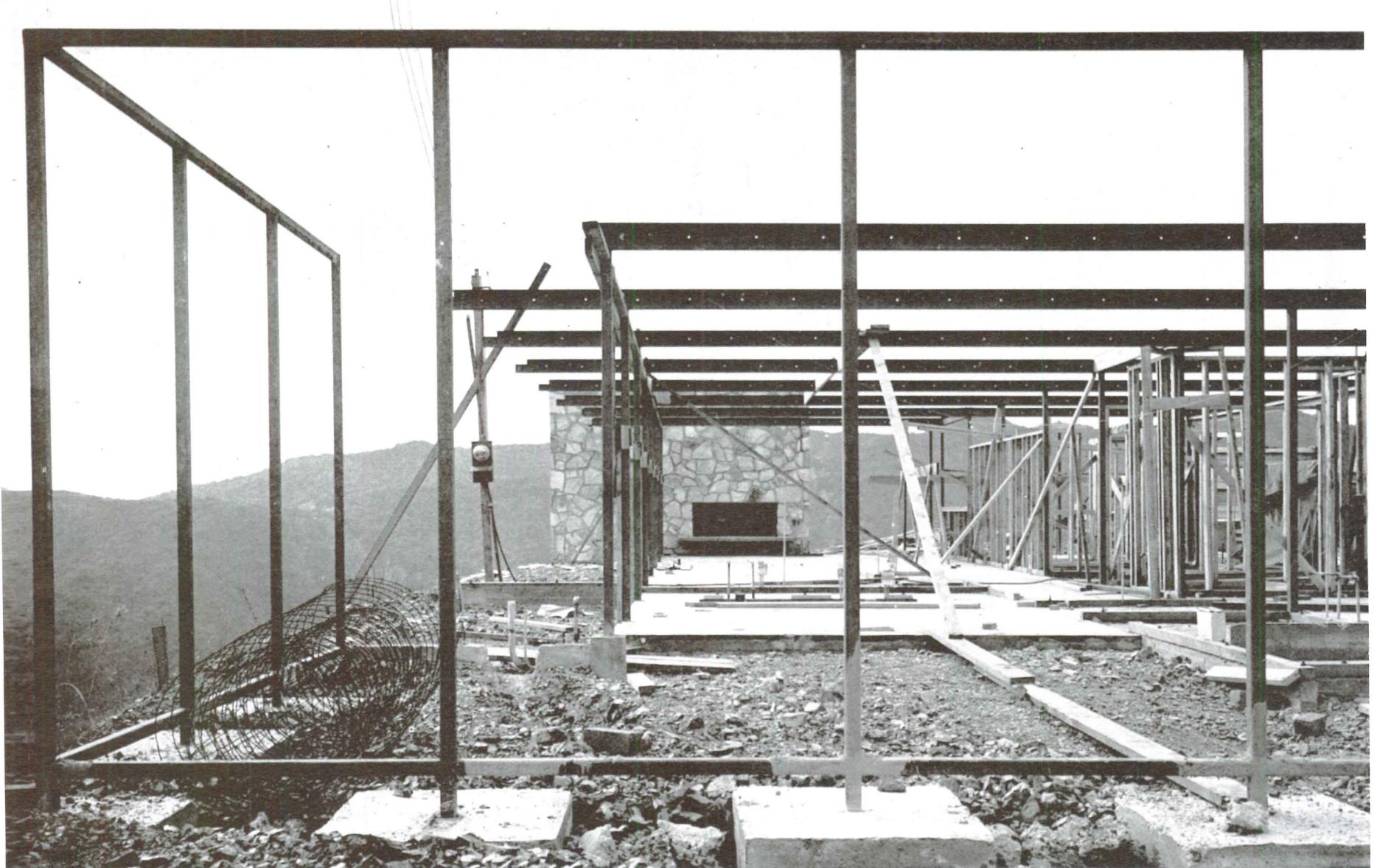


STATION XII (TERRAZZO) BY MARGARET BRUTON



PIETA BY R. H. BOLOMEY

PHOTOGRAPH BY JAY RISLING



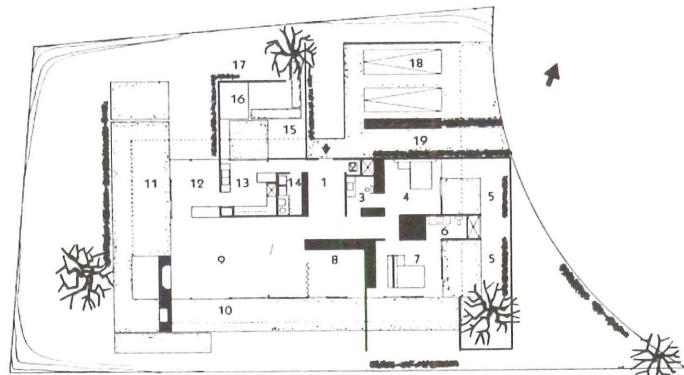
THE NEW CASE STUDY HOUSE

DESIGNED BY CRAIG ELLWOOD

Mackintosh and Mackintosh, Consulting Engineers
Henry Salzman, General Contractor
Eric Armstrong, Landscape Architect

Legend—:

1. Central entry hall
2. Forced air heater closet
3. Bath
4. Bedroom
5. Private bedroom courtyard
6. Bath
7. Master bedroom
8. Den, TV room, or 3rd bedroom
9. Living
10. Living terrace
11. Dining terrace
12. Dining
13. Kitchen
14. Service alcove
15. Child play
16. Sandbox
17. Service yard
18. Two-car carport
19. Covered entryway



This small modern house, having gone through the stages of planning and development is now under construction, with the preliminary results shown here. It takes its place as part of the continuing program of Case Study Houses sponsored by the magazine over a period of years, and now that it is out of the ground we anticipate an early completion and showing of the project.

The house, in general concept, develops a generous living plan on approximately 1600 square feet, and while it will be built with reasonable budget considerations it will adhere to the best practices by way of quality material and craftsmanship. The site is a leveled hillside with a southerly view of city and sea and a westerly view of mountains and valleys. The basic house is a 4-foot modular rectangle with interior walls extended through the perimeter wall of "Steelbilt" sliding glass units to achieve the illusion of unrestricted space and to emphasize the house and garden interpenetration. In this first phase of the showing we deal with the steel frame.

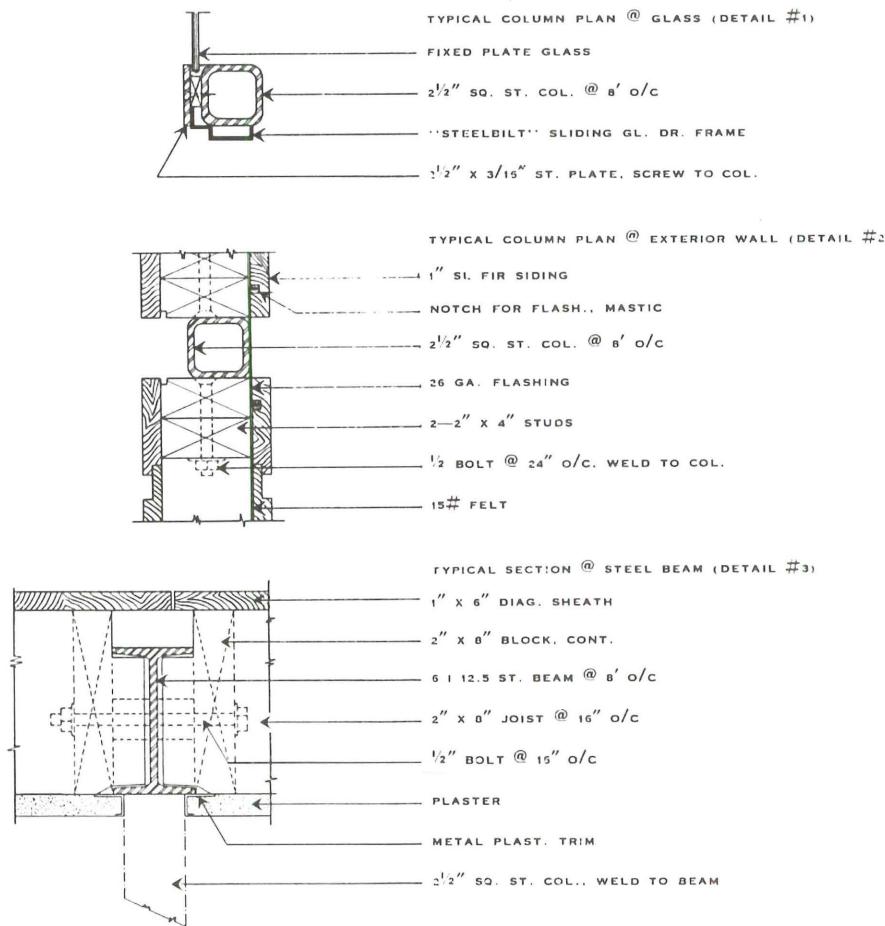
In the preliminary plan and sketch phase of the new Case Study House it was stated that the 8'-modular structural system would be of steel 2 1/2" square pipe columns of 4" H" columns; beams were to be of wood. An analysis of the structural requisites, with consideration of economy and ease of construction, resulted in the selection of the 2 1/2" square column and the substitution of Kaiser's lightweight 6" "I" steel beams for the proposed wood members.

The solution to the problem of column selection was made simple for these reasons:

(1) Weight and cost savings: Each square column weighs 5.6# per lineal foot—4.4# less per lineal foot than the lightest structural "H" section manufactured, 7.4# less than the lightest structural "H" section available at this time. A weight saving of approximately

To assure proper correlation of house and garden and proper specification of landscape elements, the designer has already had several site-meetings with the landscape architect, Eric Armstrong. Thus, the important provisions for yard and pool lighting, terrace areas, retaining walls, and finish grading have all been carefully considered and provided for in this early stage.

The landscape plan and the plan revisions mentioned above will be shown and discussed in detail in an early issue.



3000# was thus effected, representing a cost saving of approximately \$600.00, material and labor considered.

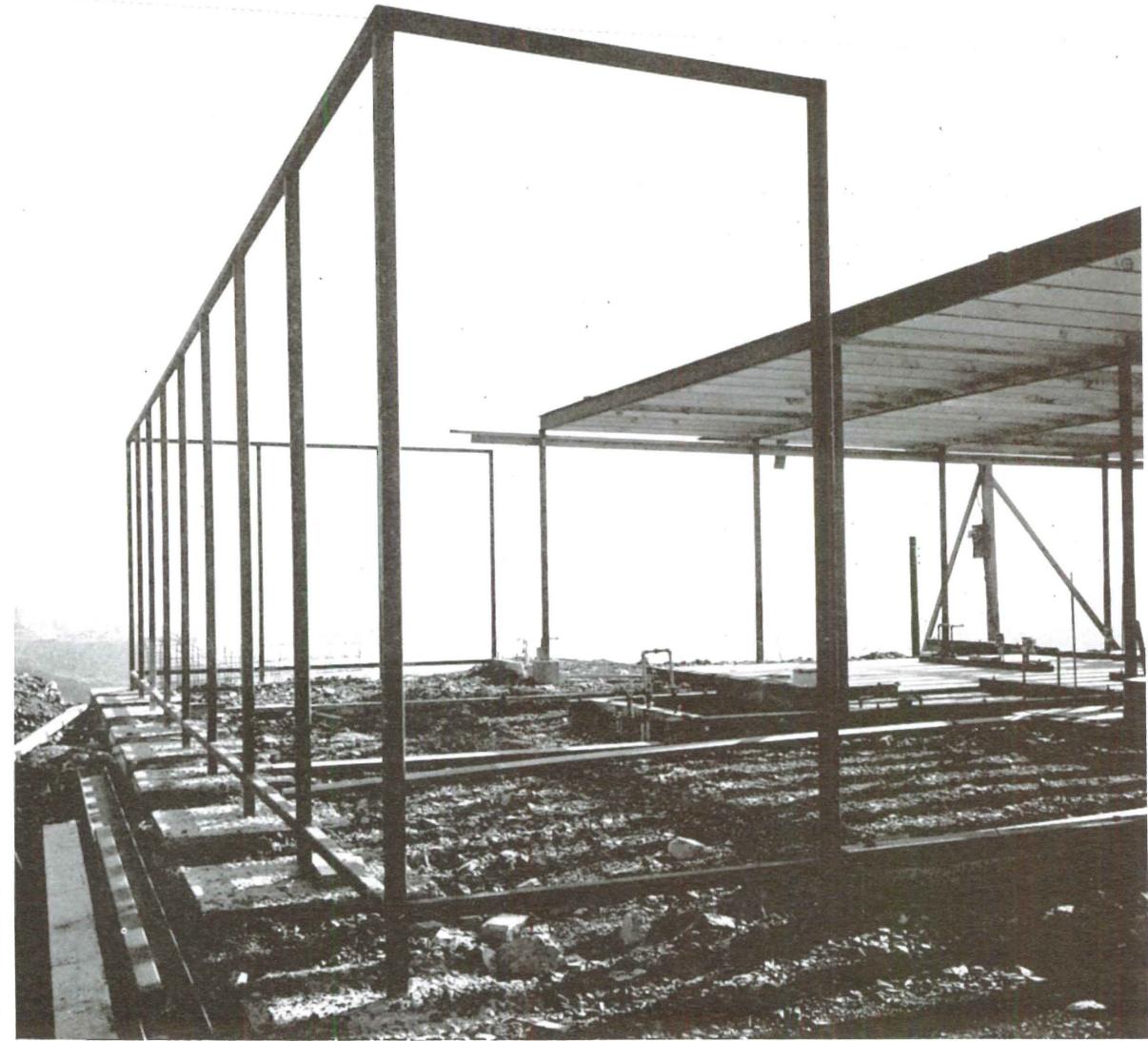
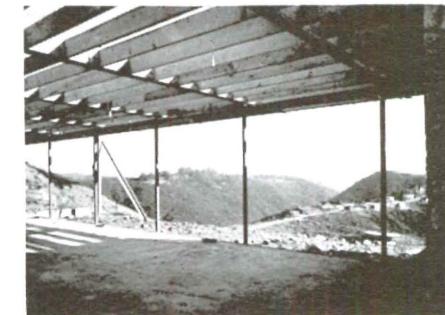
(2) Ease of detail: The small box section of the square column allowed a simplification of detail; fixed glazing is accomplished through the use of one small steel plate (see detail #1)—the "H" column would have required 2 pairs of steel angles. And because the square tube is often used as a corner column in standard construction, the "Steelbilt" steel-framed glass door jambs are designed to butt and neatly fit the column.

(3) Weatherproofing: In exposing the vertical steel in exterior walls, the square column allows simplified flashing: standard 26 gage G.I. sheet metal (see detail #2). For proper flashing, the "H" column would have required small plates or angles continuously welded to the outer wall of each flange.

(4) Esthetic value: The square column offers a finer structural line—more compatible and more complementary with other detailing throughout the structure.

The square column was also substituted for the proposed steel Tees of the "screen" enclosures of the bedroom courtyard and child play area. The structural square tubing is manufactured by the Van Huffel Tube Corporation and locally distributed by the Drake Steel Supply Company. The additional cost of substituting steel for wood beams was offset considerably by eliminating all the heavy, bulky structural timbers and by replacing the 2"x12" ceiling joists with 2"x8"s. This, together with the savings effected by the column choice paid easily for the beam change.

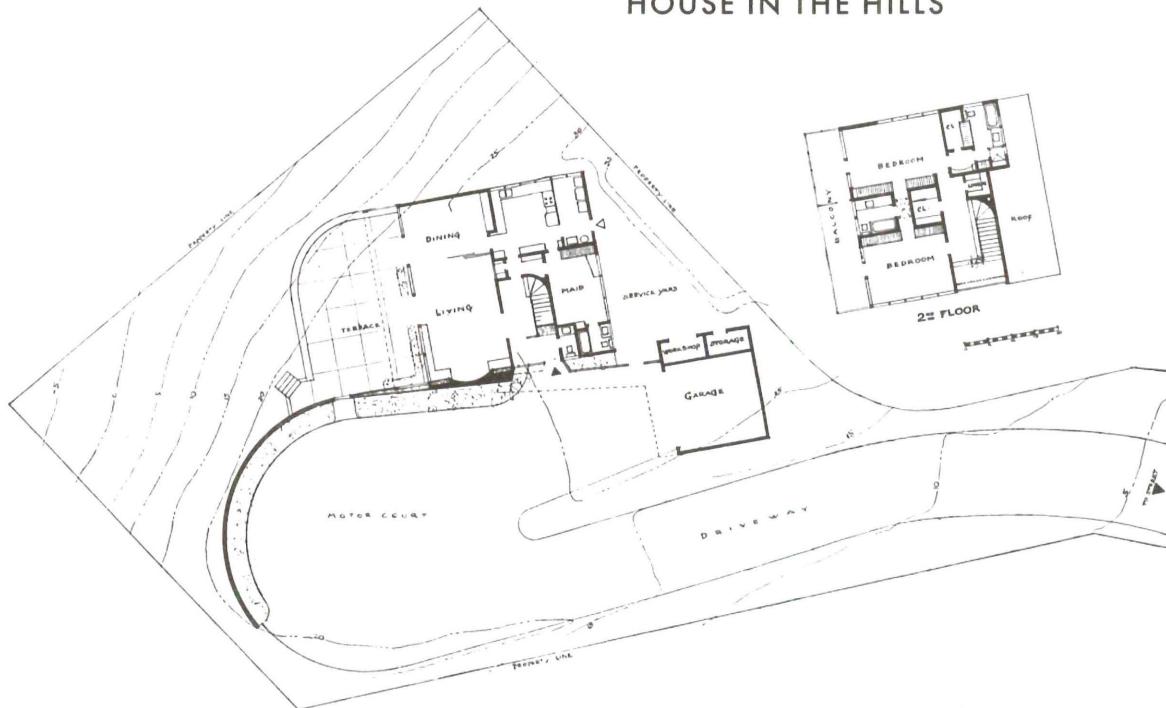
Part of the beam is exposed through the use of metal plaster trim (see detail #3). 2 1/2" of the bottom flange of each beam will be visible to align with the exposed square columns. Beams and columns will be accented with color.





HOUSE IN THE HILLS

BY J. R. DAVIDSON, DESIGNER



Main entrance detail: door of wood, painted eggplant color; lower windows of ribbed glass, upper windows of clear glass, set in aluminum frame; the three narrow panels between lower and upper floor are plywood painted a brilliant coral red; canopy in sheet aluminum on aluminum pipe supports provides a covered way to the garage; entrance to the vestibule of Arizona flagstone; draw curtains of natural matchstick bamboo; continuous planting along entire brick wall.

This house was designed to compete with the ease and comfort of an up-to-date residential hotel which, over a long period of years, was home for the owner. It was therefore necessary that the house be compact and clear. Well-distributed planting areas before the terrace windows and along the brick wall take the place of a garden and its necessarily extensive maintenance. Practically all of the many trees on the site were saved and used for the purpose of framing the house.

Living rooms and maid quarters are on the ground floor with the bedrooms upstairs. The living and dining room lead to a circular, wind-protected terrace with a view of the distant ocean and, by night, the broad expanse of city lights. The second floor has two master bedrooms, each complete with dressing room and bath. Both units enjoy the benefit of the 8-foot wide balcony in perfect privacy. The owners wished that the balcony off the bedroom be screened for protected sunning.

The structural frame is based on the 6'4" module with steel posts, using wood beams for greater economy. The heating is a hot water radiant panel system, gas fired.

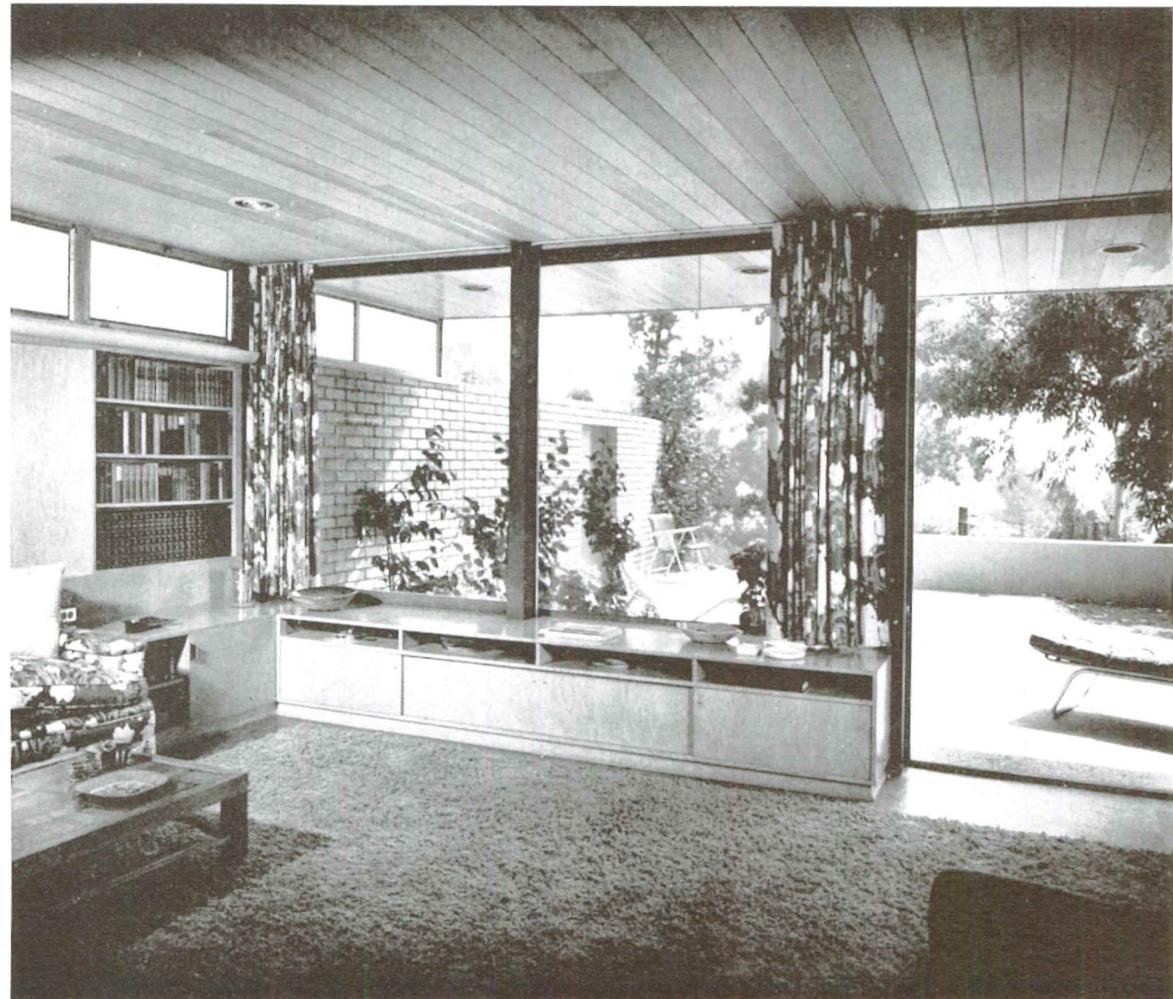
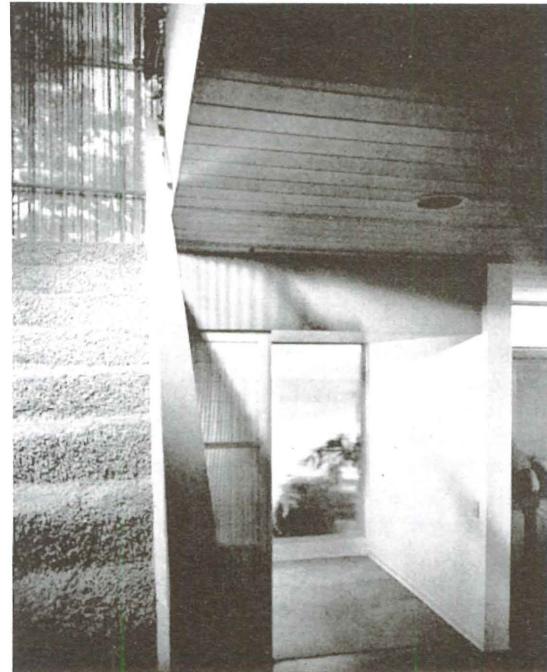
The careful site planning and orientation of the house and terrace has resulted in a beautifully integrated design of the whole.

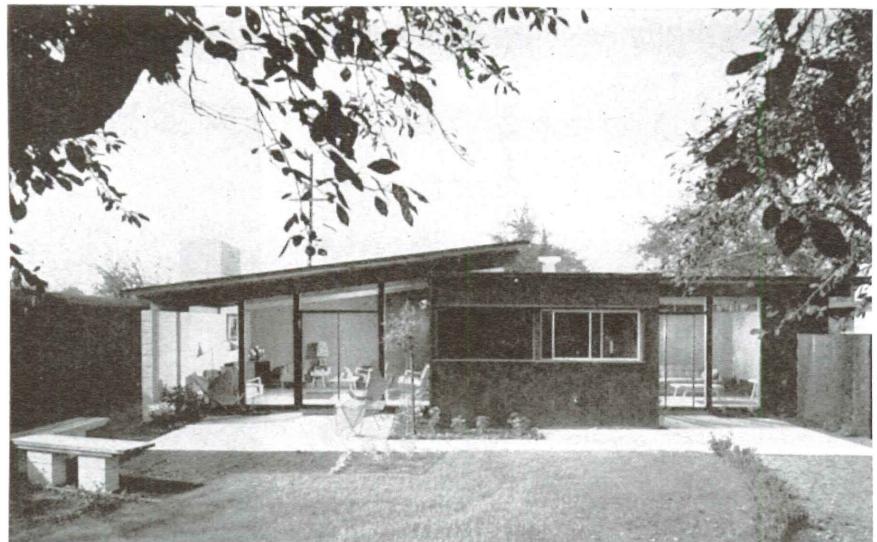
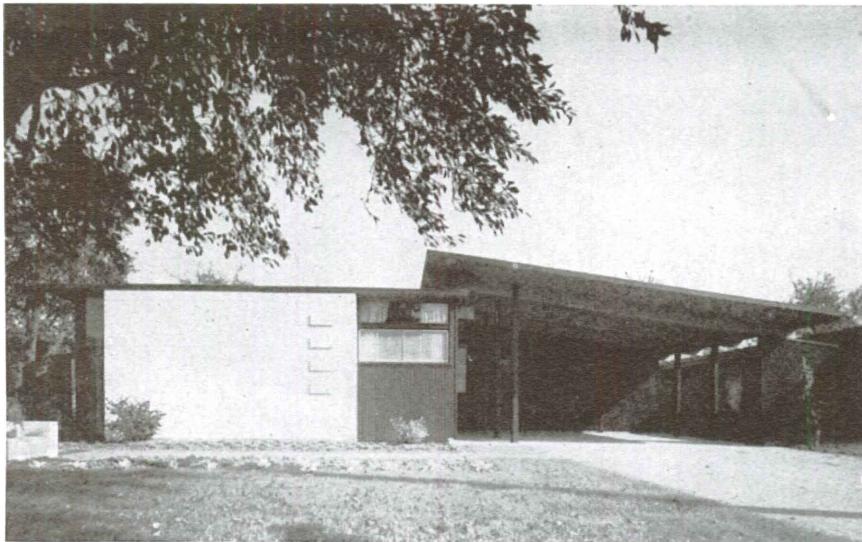


Above: South exposure seen from below, showing in the foreground the retaining wall of living and dining room terrace; the second floor bedroom balcony is partly screened; all Arcadia steel sliding windows are painted lemon yellow.

Below: Living room detail; east wall paneled in natural elm, waxed: low elm wood cabinet; T&G pine ceiling with recessed lights; cork floor, cocoa brown rug.

Below: Entrance hall showing second floor stairway; T&G pine ceiling with recessed lights; wood weave screen in natural color between hall and vestibule; plywood vestibule ceiling is painted coral, the wall is light grey; upper hall window of clear glass set in aluminum frame; natural matchstick bamboo draw curtains; carpet light cocoa brown.





1

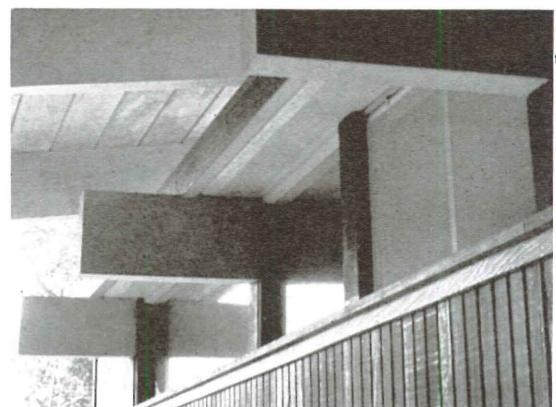
A. QUINCY JONES

FREDERICK E. EMMONS

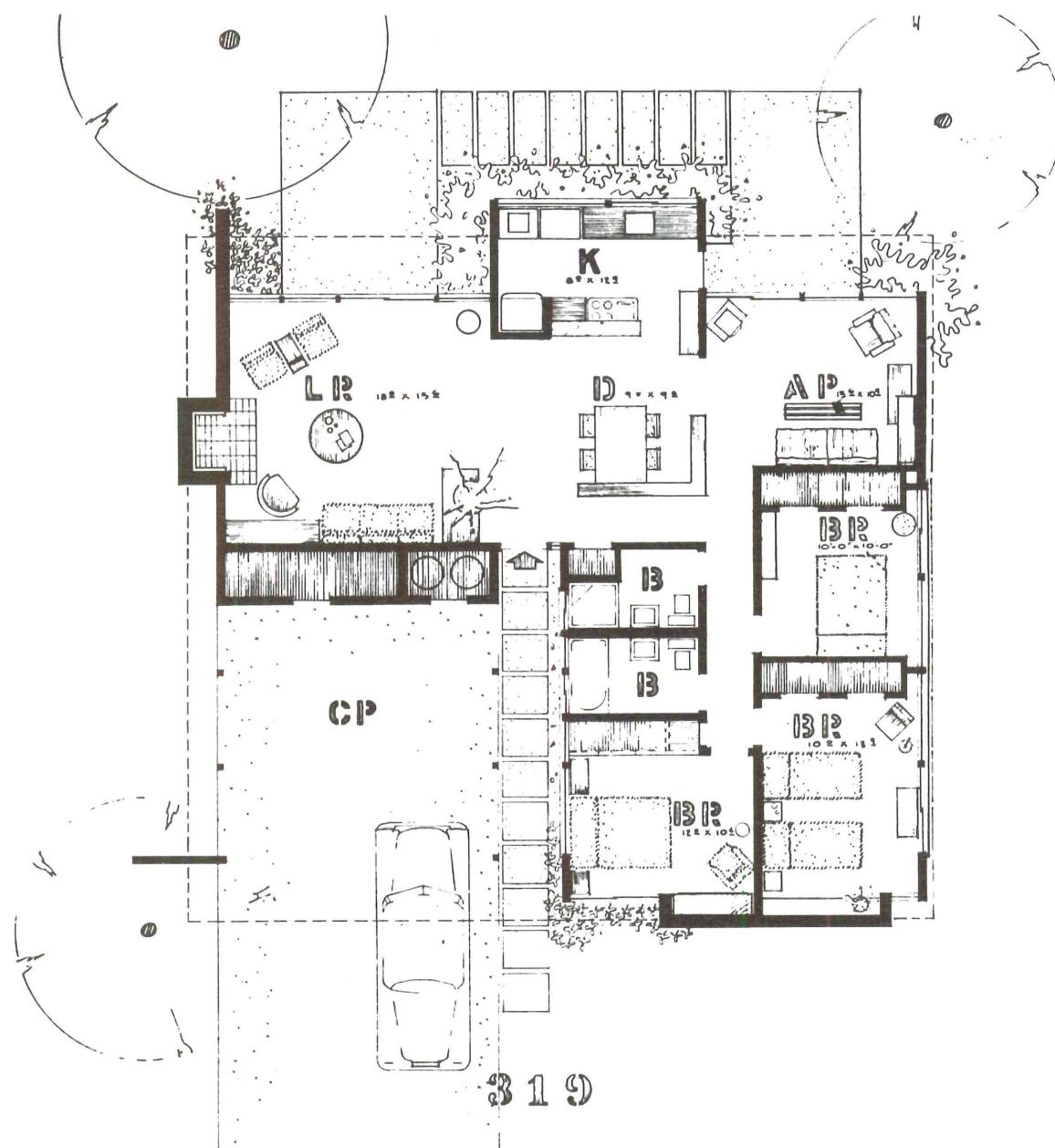
ARCHITECTS AND SITE PLANNERS

NEW TRACT HOUSES

Two typical houses from the most recent development by Eichler Homes, Inc.



Kathryn Imlay Stedman, landscaping



This is one of several tract houses designed to give the best in orientation and privacy to families who are unable to afford the custom-designed plan.

Garage and service yard are on the entrance side, while living, dining, and two of the three bedrooms face the garden or private side. One small bedroom only and the bath face the side property line.

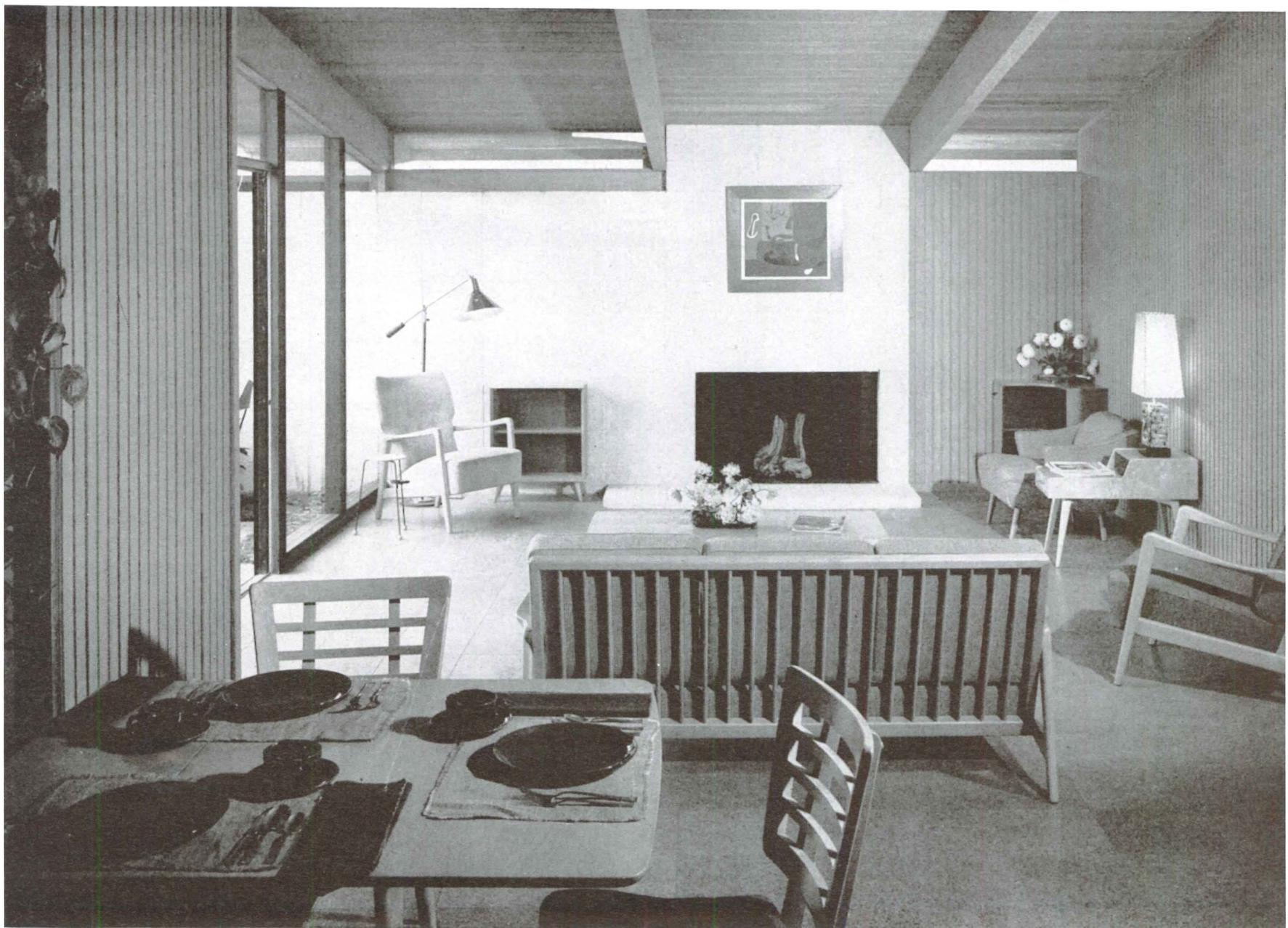
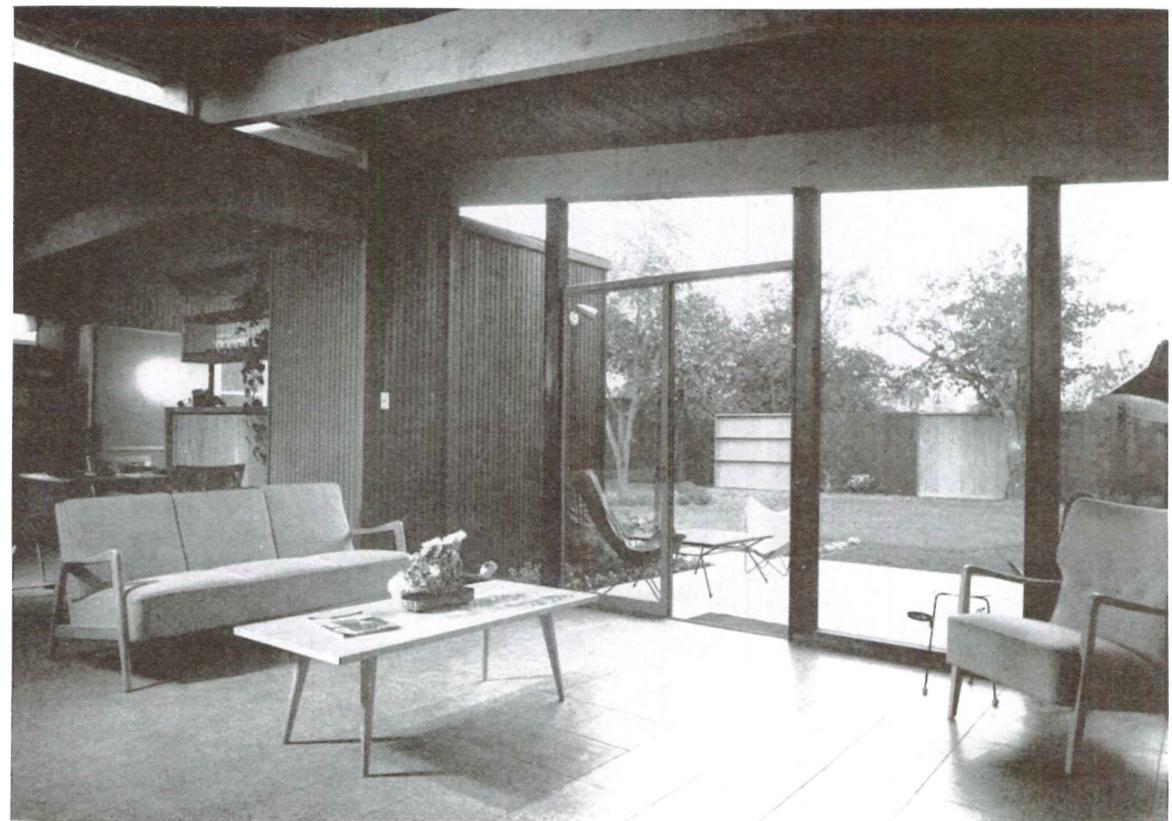
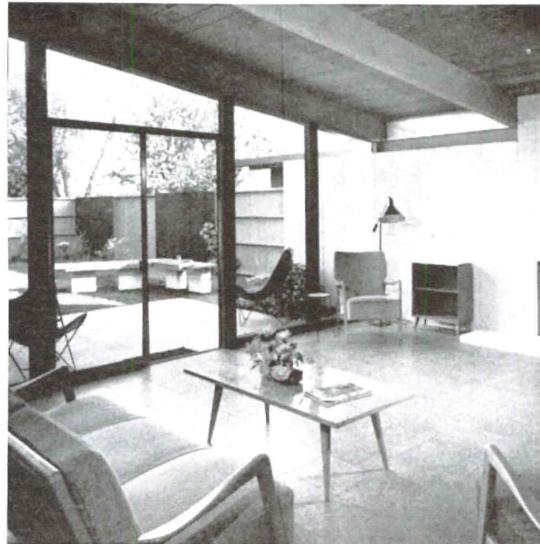
The interior arrangement was developed to produce the maximum usable space in the minimum area. Convenient circulation has been given utmost consideration. Space usually devoted to an entrance hall has been thrown into the living room, and much of the space devoted to the bedroom hall becomes part of the dining area, yet one can pass from the front door to the bedrooms without going through the furniture grouping in the living room or dining area.

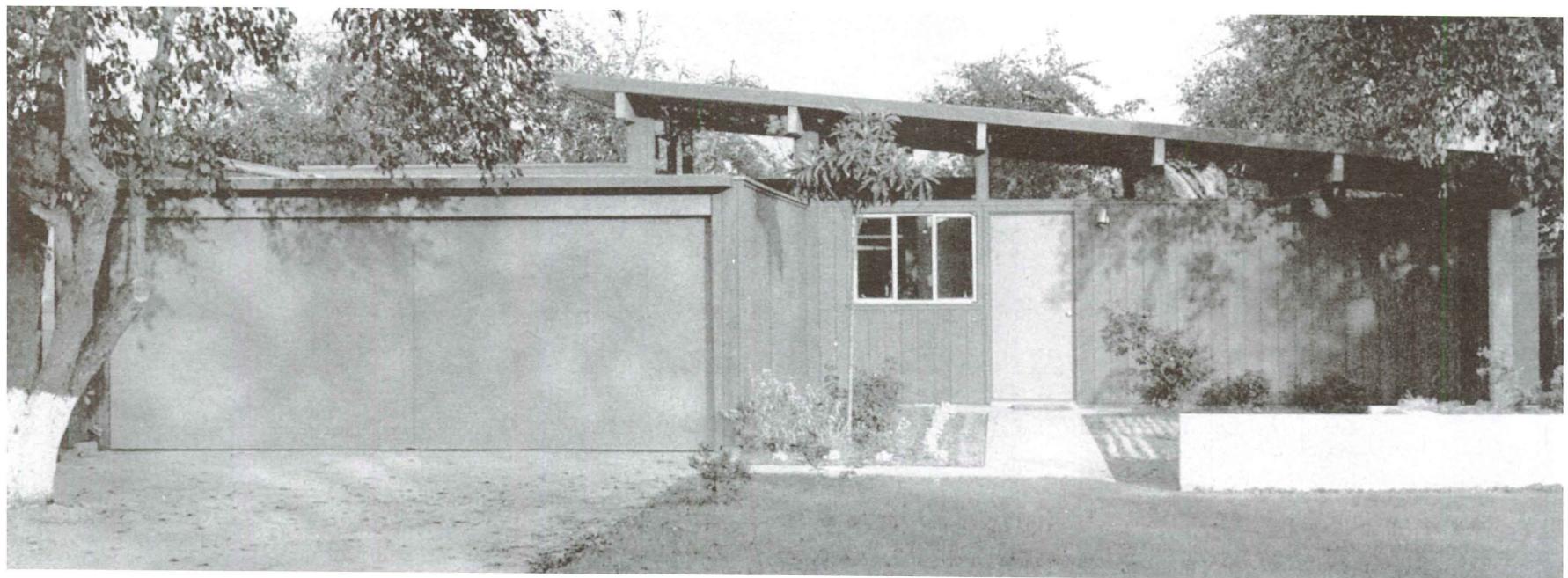
Access from the garage is directly into the kitchen, making it possible to go from the garage to kitchen or bedroom without going through the living room.

The laundry facilities are located in the garage so that the noise of the washing machine can be removed from the kitchen while being near enough to the housewife so that she may work in the kitchen while operating the washing machine.

The kitchen window overlooks the service yard which can double as a play space for children under the direct supervision of the mother. Similarly, by the provision of a snack bar between the kitchen and the dining area, the mother can see directly into the private living garden at the back of the property, although the kitchen is located on the front.

There is a two-car garage, even though it is thought that people buying in this price class would have one car only. This is in order to provide more storage space, often lacking in small contemporary houses, and also a covered play space for children when the weather is inclement.



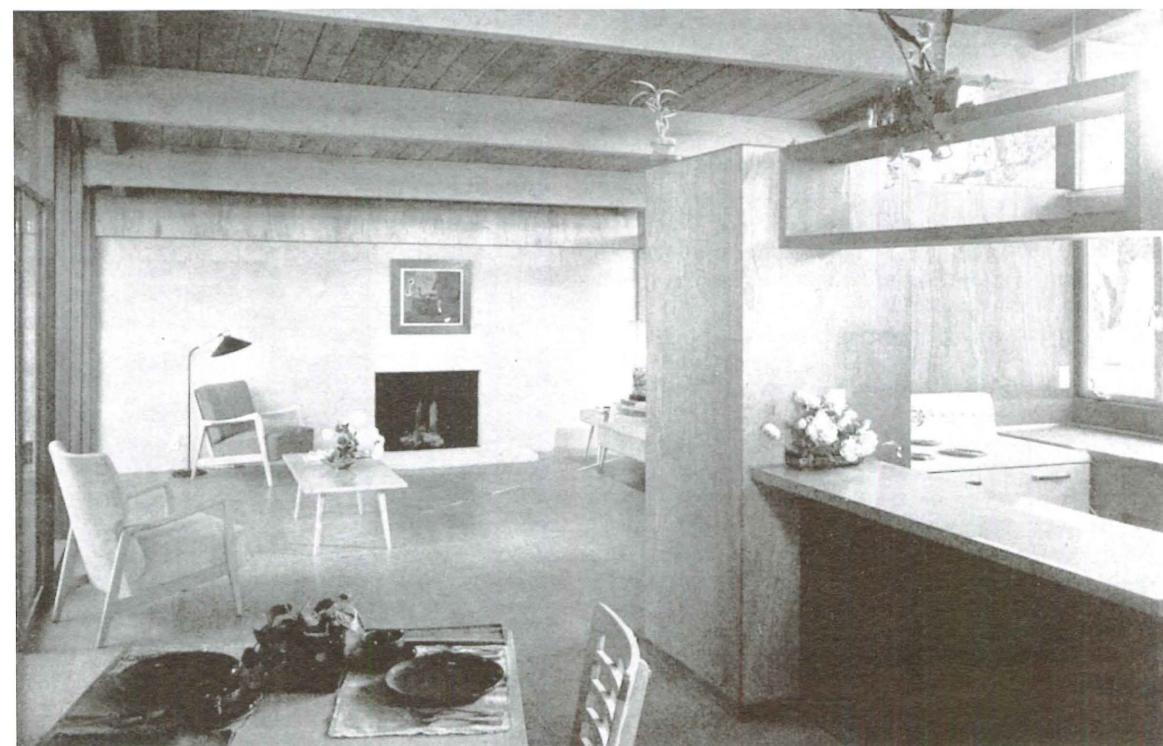
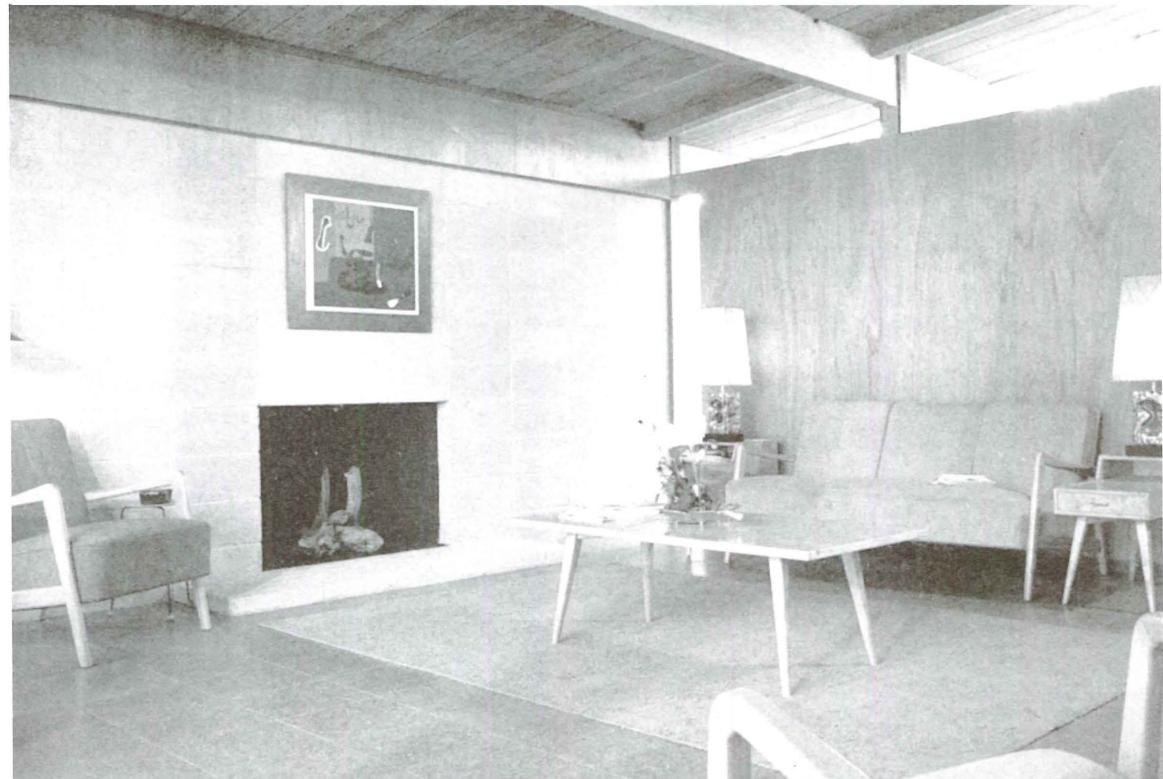


2

From the most recent development by Eichler Homes, Inc.

ANSHEN AND ALLEN, ARCHITECTS





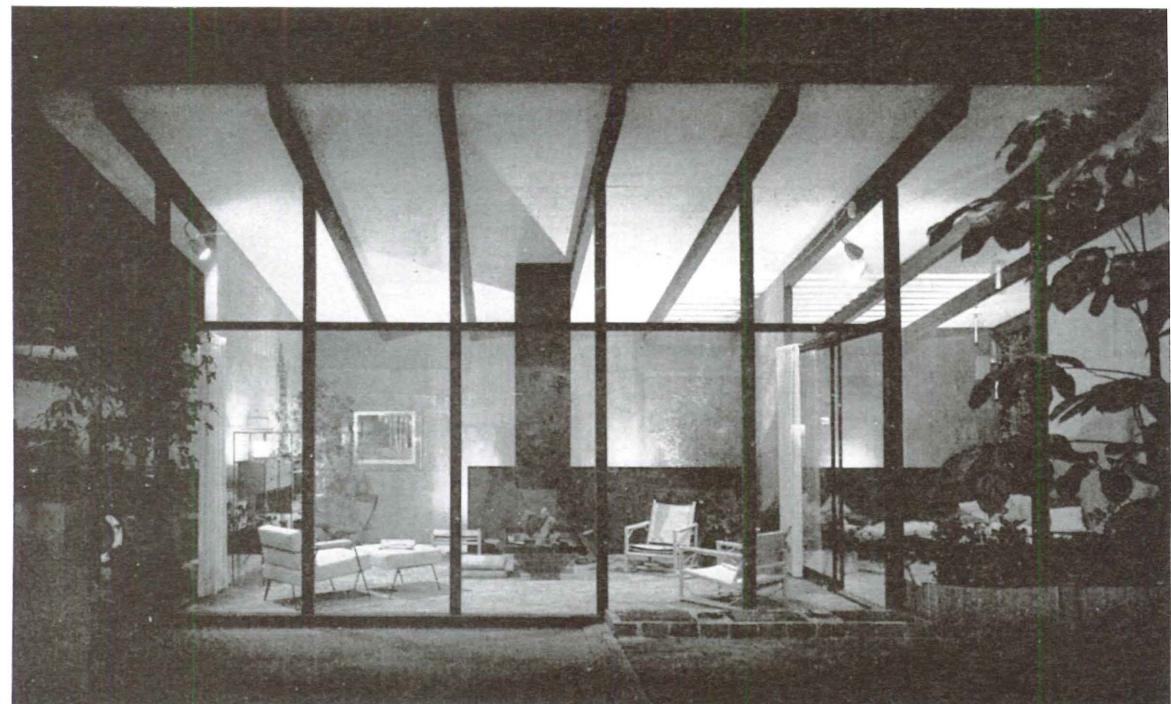
In meeting an increasing demand for better and more livable housing, Eichler Homes has developed a wide reputation for the use of good design, and well-integrated site planning in tract development. Outstanding architects have been selected to provide the maximum in living flexibility within a budget that varies from \$12,500 to \$16,000. Each of the building projects was developed on property chosen to provide interesting environment for the houses.

Particularly featured are living-dining-kitchen areas which are planned to flow together with comfortable flexibility. All-purpose rooms for family living have become increasingly popular, and most of the houses are so designed that these areas can be thrown into the open space through the use of movable partitions, portable storage units and part walls. Bedrooms are of practical sizes with ample storage closets; baths are efficient and pleasant. Using no plaster, these houses achieve a genuine warmth through the use of natural plywoods, chiefly mahogany, redwood siding, brick and concrete block. Avoiding the picture window cliché, the glass areas open onto private rear or side yards with large sliding metal-framed glass doors. All the houses are radiant heated and all include masonry fireplaces, ranges, built-in bar-type separations and tables, natural finish kitchen casework and generous exterior fencing, landscaping and paved terrace areas.

3

THREE EXHIBITION PROJECTS

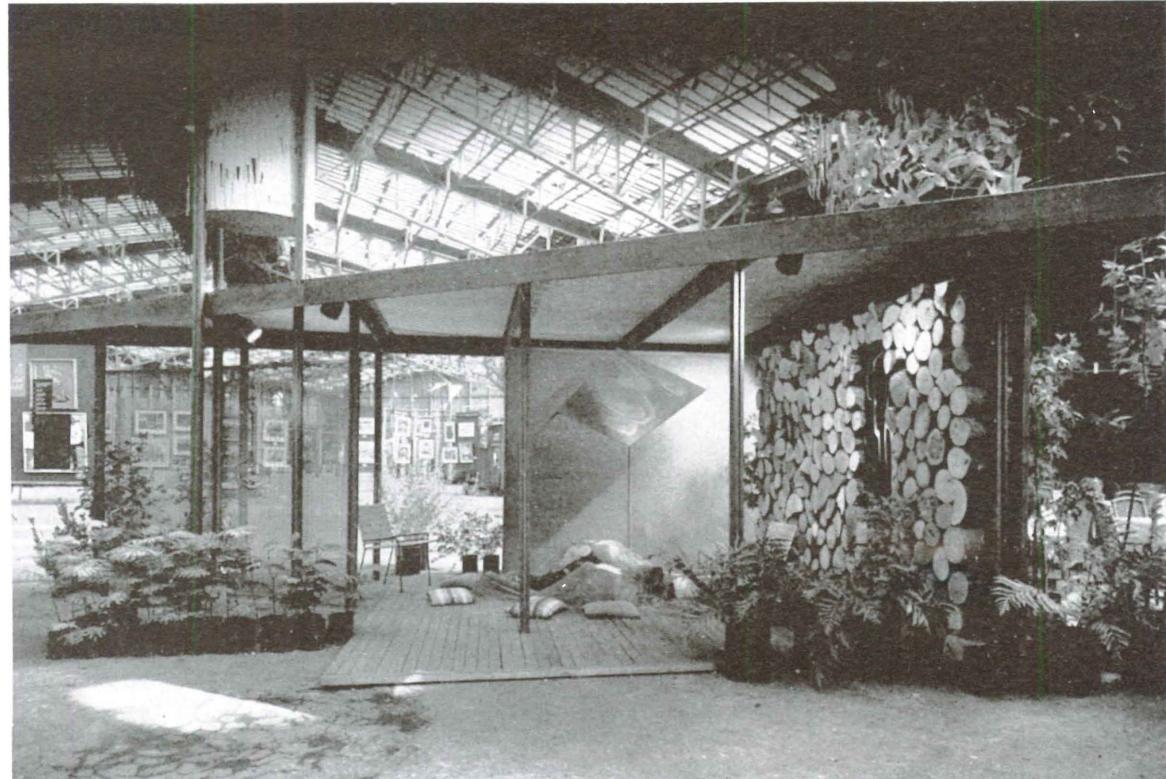
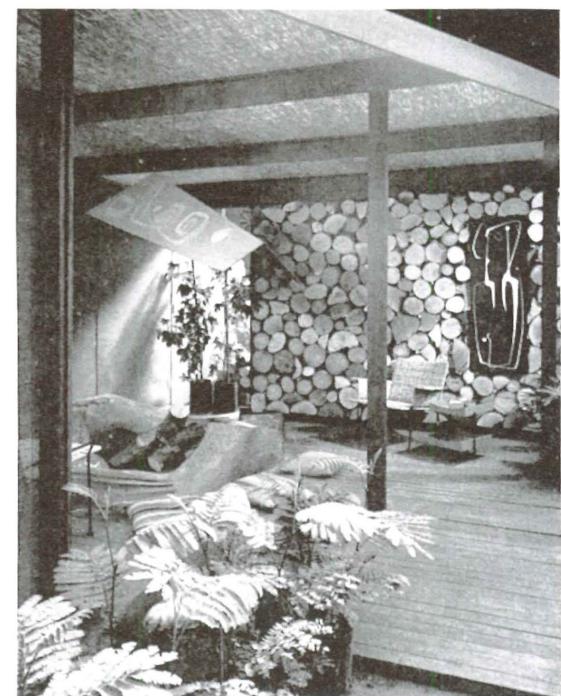
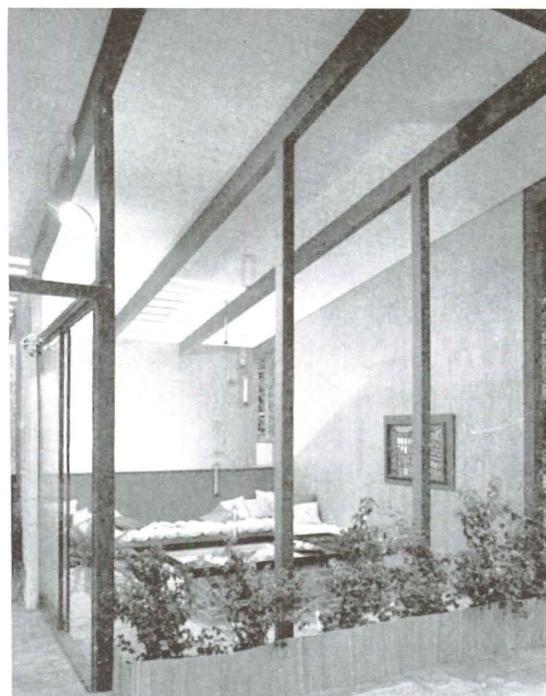
CAMPBELL AND WONG



The first project illustrates Pacifica House which was developed as the theme center of a recent Western Living show. In this exhibition, the unit was devised as a display to show a modern living room, porch and carport.

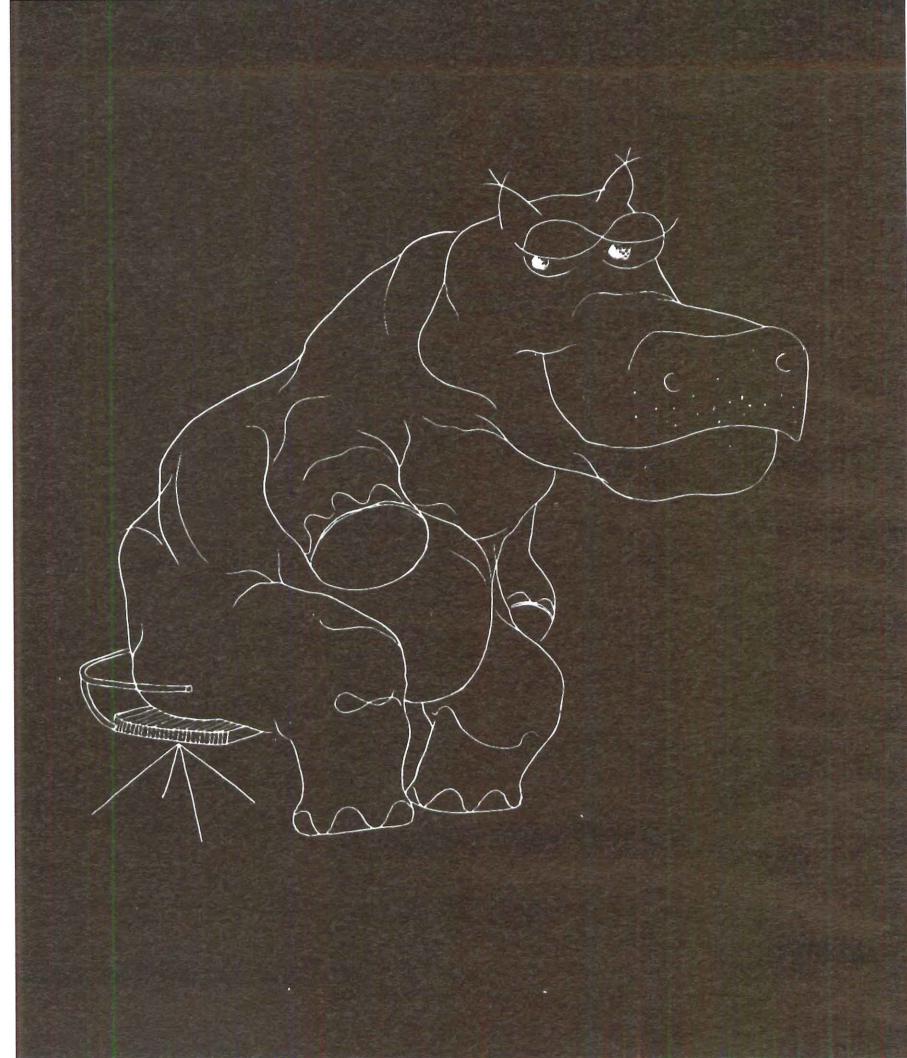
The second, a "Gazebo"—Victorian for garden shelter—is a structure of cordwood and canvas exhibited at the San Francisco Art Festival to be used during the summer as a separate room. One wall is of cordwood, for texture, in which the painting is imbedded. The water tower is developed as a decorative feature and sculpture forms part of the fireplace pit. The colors are deep black-green and gold-yellow burlap and stained match-stick bamboo blinds. The gazebo is a collaborative product in which the work of the artists and the architects has been brought together in a creative expression of shelter. In this particular project, each member contributed to the entire concept regardless of his particular field. When the group as a whole agreed on all the various aspects of the problem, only then was a final solution determined, and each one fulfilled his own work. The method was found to be mutually instructive and stimulating. The structure itself is by Campbell and Wong, landscaping by Eckbo, Royston & Williams, painting by Robert Ellis, firepit by Raymond Rice, sculpture by Imogene Bailey, tower painting by Milford Greer, and interior by Adrienne Bonn.

The third project, a "children's house," while used for exhibition purposes, was actually commissioned by a nursery school and is now in full use.



SEATING ROOM ONLY

BY ALFRED AUERBACH



I've often wondered when they made the first chair—and why it was made at all. For actually, in many primitive societies today—for that matter, not just in primitive societies but in highly civilized and sophisticated cultures in the Orient—it is still customary to sit on the floor, legs crossed. Why the chair?

There is a story told about Frank Lloyd Wright's attitude towards the chair which might be appropriately introduced here. A young architect said in Mr. Wright's presence, "I've come to the reluctant conclusion that it's more difficult to design a good modern chair than a good modern house." Wright paused a moment and then said, "Maybe so—but why bother? Have you ever thought of the fact that the average person looks reasonably presentable standing up, much more attractive reclining, but quite absurd in the posture that a chair imposes?"

In the new Webster International Dictionary, a chair is defined as follows:

"A seat, usually movable, for one person. It usually has four legs and a back and may have arms."

Of course much has happened since this was written. We've done things to the number of legs and often now there's just one arm. And there's the S-shaped metal chair with really no legs at all, just a sled base. And think a moment of the Barwa chair. . . . No, Webster is out of date. But I find the definition in the Oxford English dictionary far more intriguing:

"Seat for one person (always implying more or less of comfort and ease); now the common name for the movable four-legged seat with a rest for the back, which constitutes in many

forms of rudeness or elegance, an ordinary article of household furniture; and is also used in gardens, or wherever it is usual to sit."

Now, the Encyclopedia Britannica, in its 1910 edition, carries a most illuminating commentary on the chair. Said the writer, (unfortunately anonymous), that little change has taken place in chair design from the late 18th Century to the early 20th Century, a period of perhaps 120 years. He goes on to add that "since then the chair, in all countries, has ceased to attract the artist." Forecasting, as a profession, was evidently flourishing without inhibitions even in 1910.

Once you get into the question of the chair, you inevitably find yourself moving over to the question of "nearly" sitting elements. For example, the chaise lounge, a link between a chair and a bed. Or the settle, the settee, the sofa, the couch. What is the difference between these?

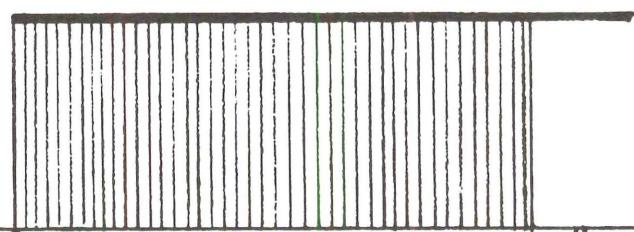
Let's take the chaise lounge. (If you say chaise alone, you mean a carriage, of course.) This is a Roman or Greek item of furniture described in Webster's dictionary as "an elongated seat or couch, having usually a support for the back at one end only and often eight legs."—We've cut the number of legs a bit, but the chaise lounge, in one version or another, remains with us as a contemporary item of furniture that in general brings to mind horizontal seating. Now the origin of horizontal seating seems to belong to Asia, though its beginnings are really lost in antiquity. It was borrowed from the Asiatic or the Mesopotamian cultures by the Greeks and later by the Romans. After the fall of Nero it appears to have lapsed in usage. Which reminds me of a book on the

manners and customs of the Romans. In it, its author, Lefevre de Morsan, says in essence:

"The Roman custom of using the bed at the table is not solely attributable to Asiatic influence. It is also the result of the Roman custom of bathing just before dinner and then lying down to rest. The Romans lacked the energy to get up again for dinner and so baths and dining hall were placed in direct proximity. Dinner guests bathed in the host's pool." (Incidentally, Hollywood seems to be reviving this custom . . . with horizontal contour chairs at the pool's edge.) Morsan considers this custom one of the contributing factors to the fall of Rome. And after Nero's fall, it faded into disuse for centuries. Should Hollywood take note? Incidentally, the Romans did not approve of more than 12 beds at one table!

One cannot mention Hollywood without somehow thinking of psychiatry and psychiatrists . . . perhaps because one needs the other so badly. At any rate, psychiatrists have consistently used a couch for their patients. More recently, however, the chair has come into favor with them whenever faster therapy is employed because the patient is too sick, too old, too busy . . . or too poor. The reason: the chair makes the patient face reality!

Now the anatomy of many chairs is such that they compel us to face reality. They are hard, uncomfortable, unyielding, and disrespectful to our anatomies. But if we continue to acquire chairs of this nature today, it is because we want to indulge in a form of self-torture. There are more good chairs on sale today than ever before! More creative effort has been expended in the past 25 years towards engineering truly comfortable chairs than



HOUSE IN SPACE

ROAD

BY WILLIAM ALEXANDER, DESIGNER

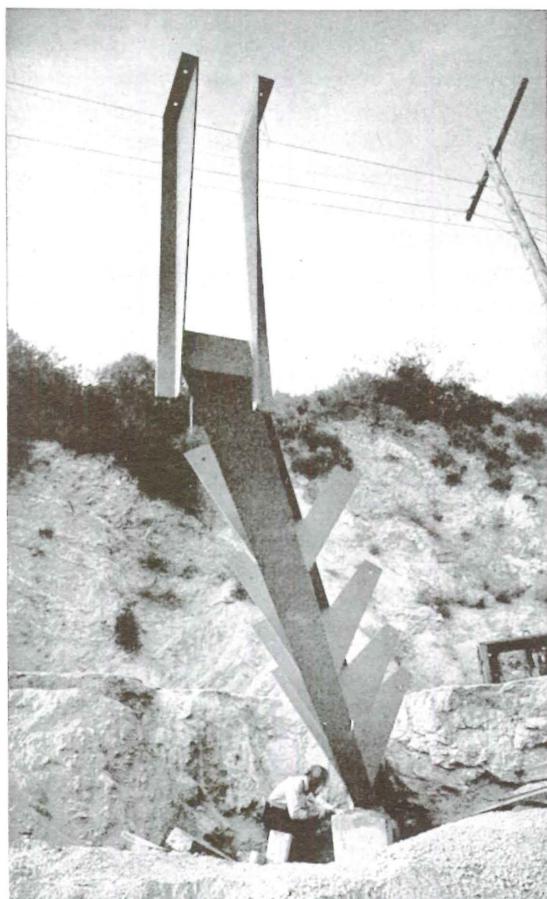
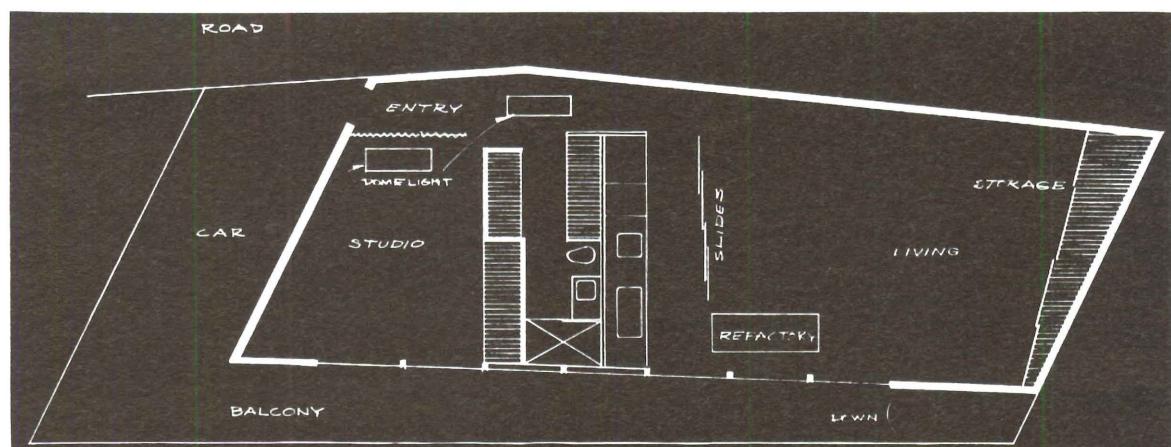
Mackintosh and Mackintosh, consulting engineers

This structure is to be literally launched by the use of three tapered steel I beams counterbalanced by 22'0" deep rock-cut caissons bolted to the tail ends of these beams. Concrete pads for support at one-third point is the springline of the beams into space. No visible vertical supports will occur under the completed 1000-square-foot structure.

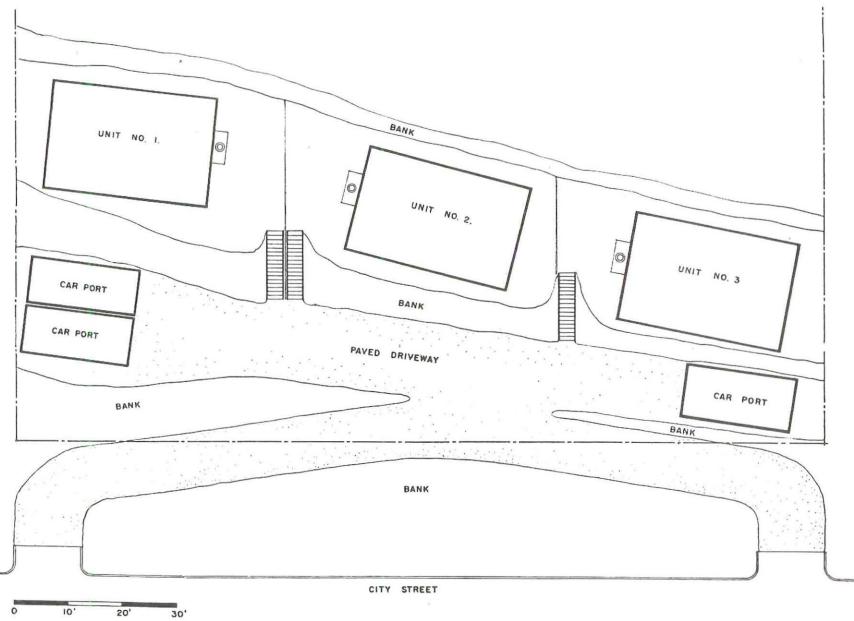
Building authorities have recommended this new method of handling hill sites in this manner since it eliminates land erosion. Also, they feel that this principle will release many hillside sites, now served by utilities, which hitherto have been deemed useless because of the taper of the slope.

Fire resistant materials on roof and underside are a must in the hills and have been drawn from industrial products usually ignored for residences. The exposed building permits all basic utilities to be installed long after construction has progressed.

(Continued on page 41)

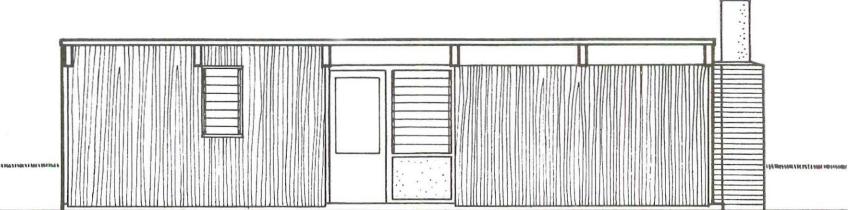
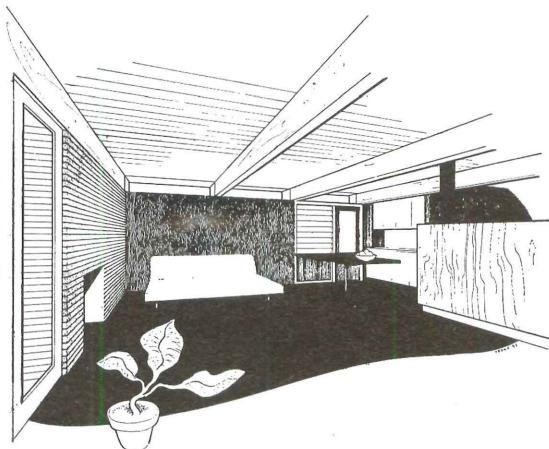
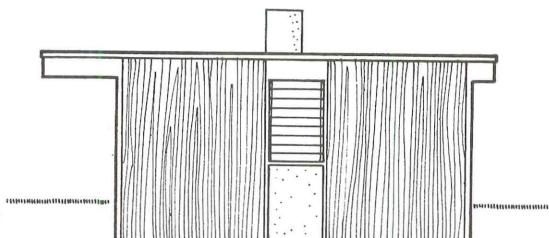
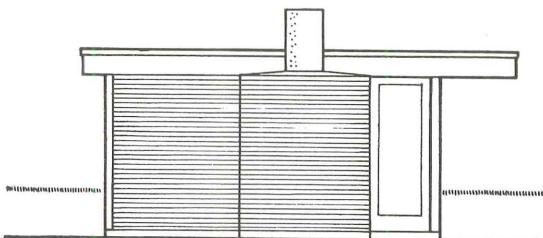
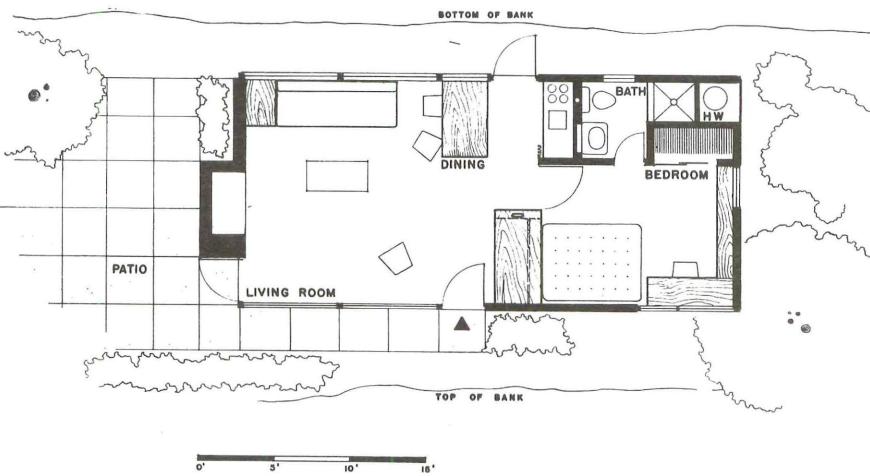


PHOTOGRAPHS BY JULIUS SHULMAN



SMALL INCOME UNITS

BY DAN DWORSKY, ARCHITECT AND JULES SALKIN, ASSOCIATE



The problem: To utilize a difficult site and to create three salable or rentable structures within a building budget of \$5,000 each.

The site: Already excavated. Two shelves, twenty-four feet at the widest had been cut out of a steep bank. The lower shelf is twenty-two feet above the street, the upper shelf is ten feet above the lower. Driveway and parking problems further complicated the solution.

The solution: A steep driveway to the carports on the lower shelf with easements across the lot fronts for access. The width of the upper shelf dictated the scale and the budget dictated the structure.

The structure: A rectangle of posts and beams on a slab with a utility core for economy; a flat two-inch roof for simplicity; large glass areas for view and space; louvre sash for controlled ventilation and spatial economy; an open yet compact plan for maximum use.

The materials:

Floor: Asphalt tile on concrete slab.

Structure: Douglas Fir.

Roof: Dolomite over compo roofing.

Walls: Plywood.

Plumbing: Murphy kitchen unit and Fiat shower.

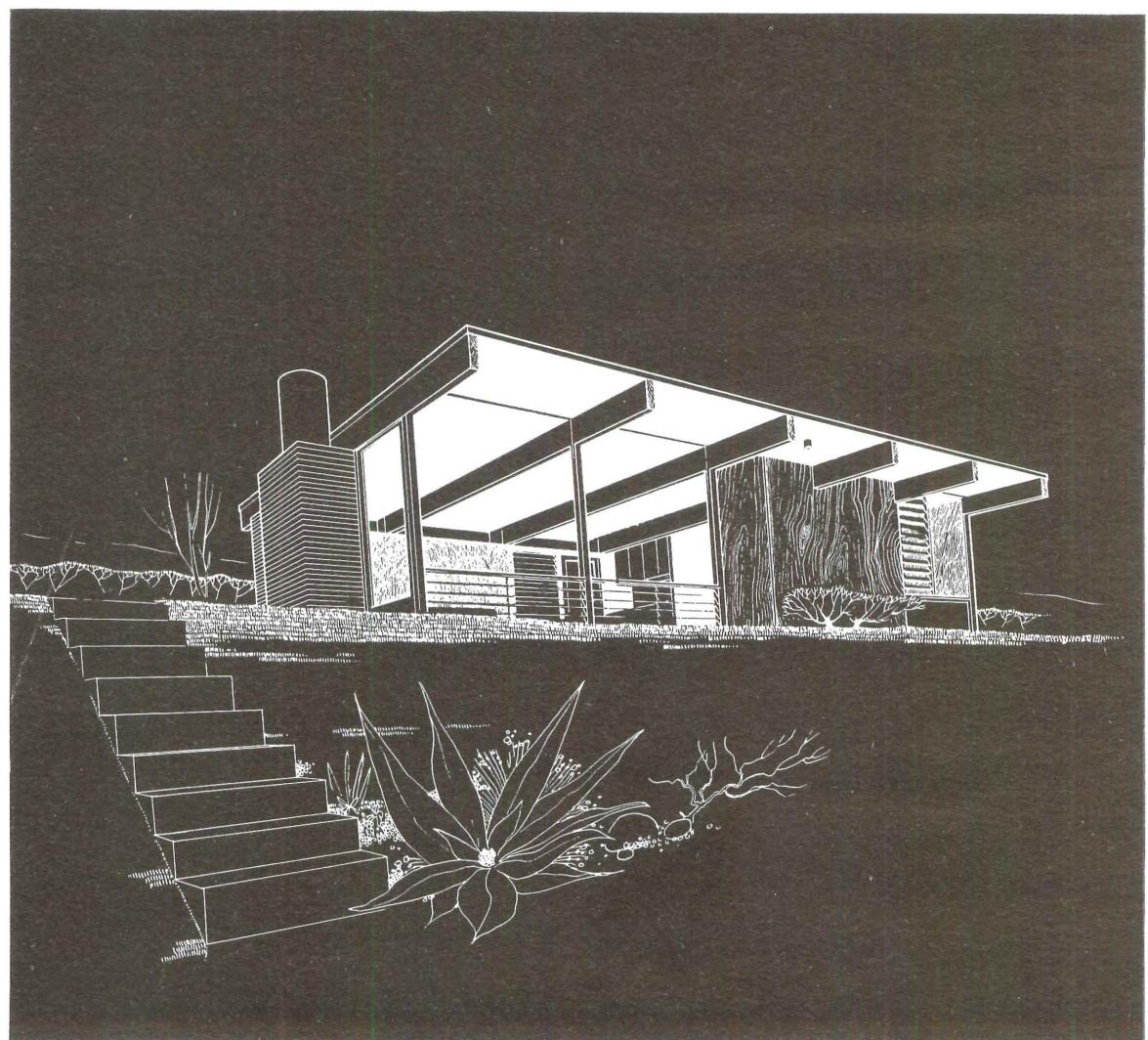
Heat: Panelray space heater.

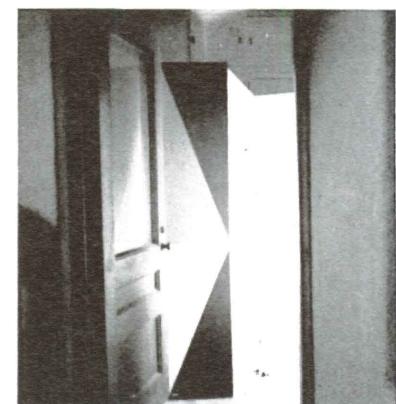
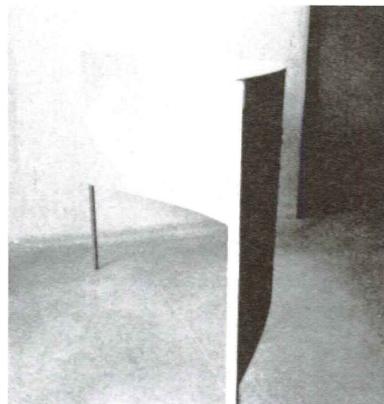
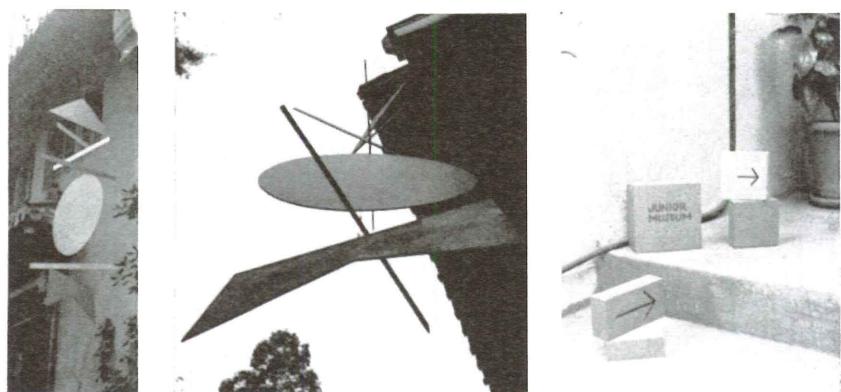
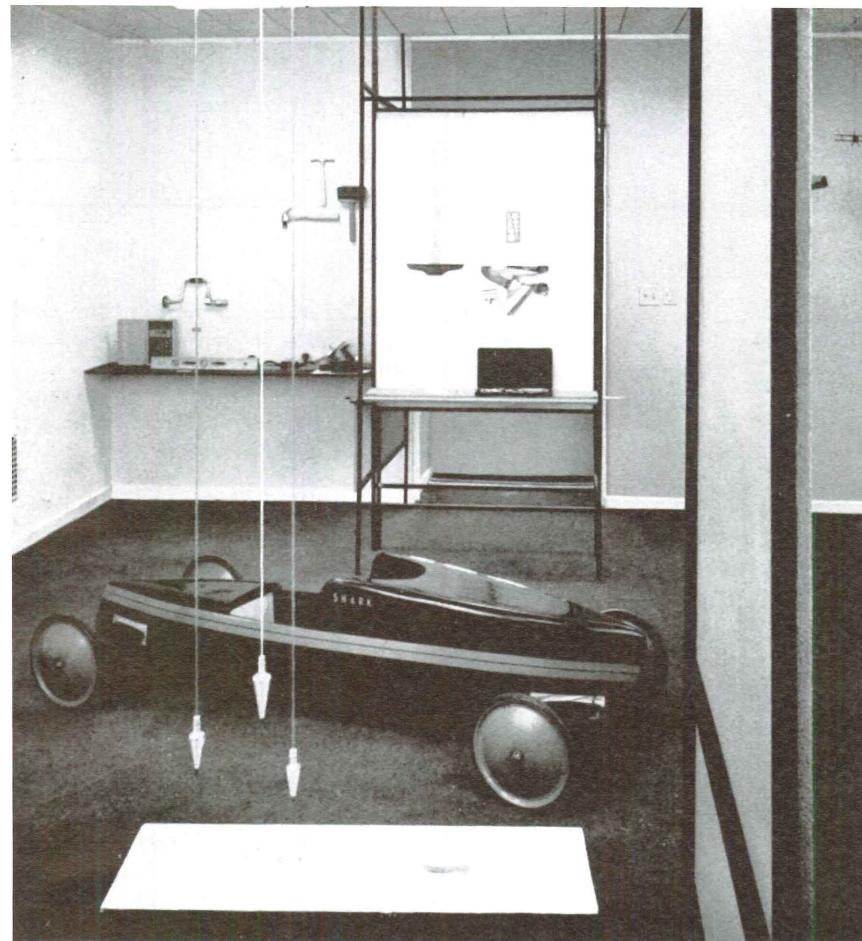
Sash: Louvre sash.

Hardware: Schlage.

Masonry: Common brick with transite flue.

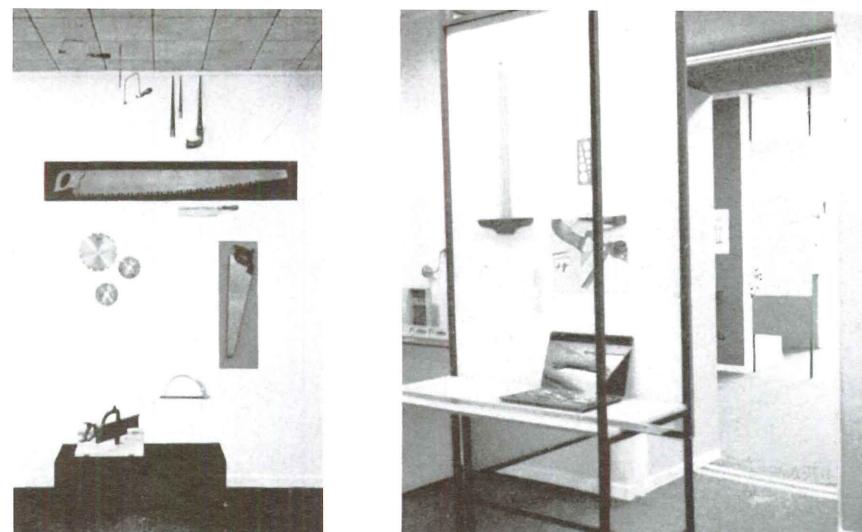
Doors: Birch slabs.





EXHIBITION FOR CHILDREN

DESIGNED BY FOLLIS AND GOODE



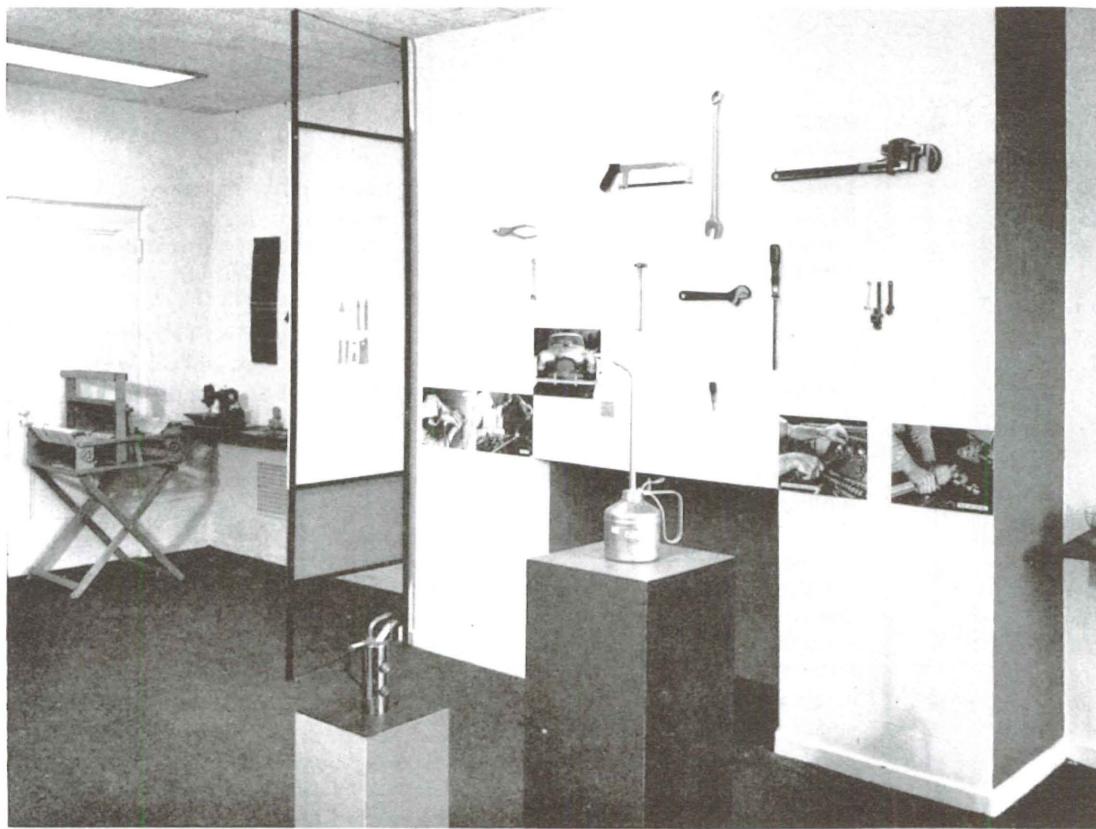
An exhibition for children is not a lesser thing than one planned for adults. The reason for the object of art is manifest, but in an exhibition designed to provide an orderly introduction of children to tools, materials and their application, the objects included need not have aesthetic significance. But the exhibition itself must have a clear visual logic, one object leading to the next and to a final sum inexorably. The exhibition thus must be valid without labels. This is material that will be used exhaustively, for each Saturday several hundred children explore it, guided by carefully organized games. Under these circumstances no amount of brilliant installation will disguise the absence of clear intention and thoughtful use of exhibited material.

Children do not want to look so much as to experience the material shown them, touching, moving it themselves wherever possible. The purpose of an exhibition designed for them is to enlarge their world, not yet to teach them to "admire" the curious or beautiful. They must be regarded as participants, not spectators of the exhibition.

In "The Little Craftsman," an exhibition which John Follis and Rex Goode designed and installed for the Junior Museum, the designers show the mind, the hands and the basic tools of everyday crafts used in conjunction by a fourteen-year-old boy to produce, for example, a glistening soap box derby racer. A miniature sewing machine and embroidery hoops lead to the doll's dress, the pocket knife to the whittled toy, the rake and hoe to the growing plant. Not only have the designers succeeded in engrossing their demanding junior visitors, but through their clean adroit use of the materials they have revealed to adult visitors the elegance of hammer, saw or lettuce basket. With 18th century engravings they allude to the prototypes of these modern steel tools, and through rows of drafting instruments they indicate the range of tools available. But the crux of the exhibition is the introduction of the child to the tool and to its use.—

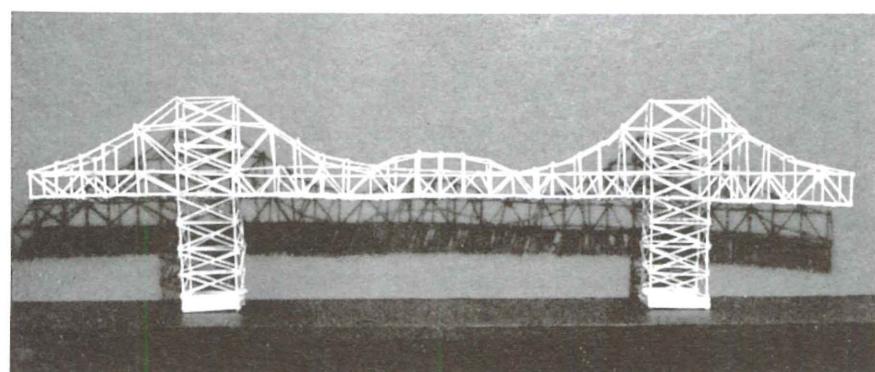
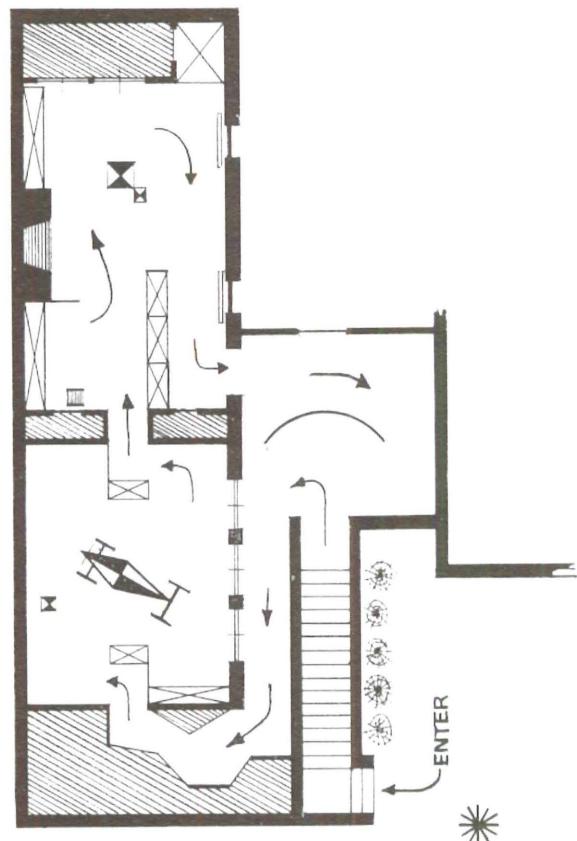
JOHN LEEPER



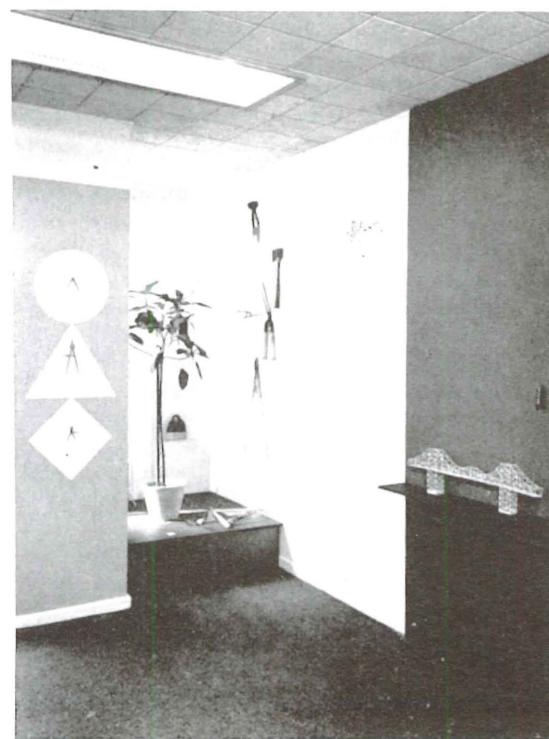
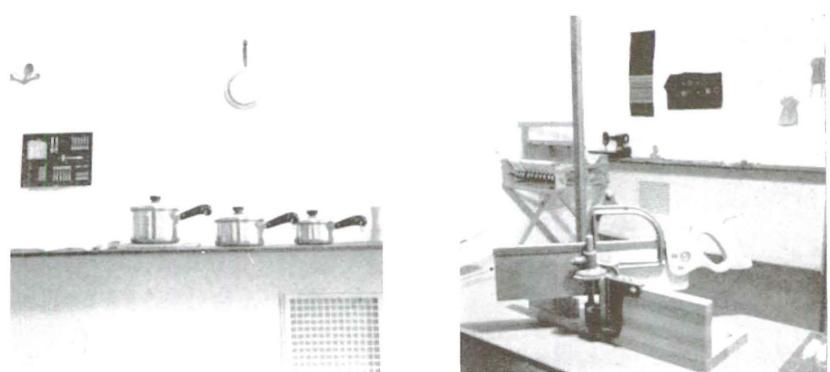


This exhibition from a program, the Junior Museum, is sponsored by the Junior League of Pasadena with the participation of the Pasadena Art Institute. Under this plan an impressive number of children in the community are given the opportunity of immediate,

unfettered self-expression through art. As a part of this program two galleries in the Institute function as a museum for children in which are shown changing exhibitions designed specifically for a receptive, curious and frighteningly bright audience.



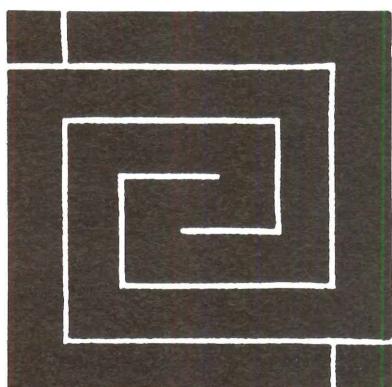
Above: Bridge of toothpicks done by a 7-year-old participant in the exhibition.



• • • • •

• **Frank**
 • **Lloyd**
 • **Wright:**
 • **Taliesin**
 • **Drawings**

• • • • •



Comments by Edgar Kaufmann, Jr.
 64 p., 57 illustrations, plans, \$2.50.
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MUSIC

continued from page 15

have a wide musical expectancy and a nearly catholic enjoyment. So that I regard with narrowed eyes my present inability to discern any significant new figure rising on the musical horizon and wonder whether this failure may not indicate instead a stiffening of my capacity for fresh musical experience.

I still feel an unbounded admiration and a genuine sympathy for any human being who sets out deliberately, despite all wise warnings, on a career of composing music. Though it may seem a provincial capital when viewed from New York or London, Paris or Vienna, Los Angeles is a city of composers and musicians. Schoenberg, Stravinsky, Toch, Krenek, among the world's musical leaders, have made their homes here. Copland, Toch, Krenek, Cowell, and John Cage have played their music for the Roof. Southern California composers have been widely represented in our programs, and every season an entire evening is devoted to their music. How could even a rather shy and modest amateur impresario fail to boast when he has received the compliments of Igor Stravinsky at a concert devoted to the works of Schoenberg.*

To close this brief account of myself and my experience in music, an account which in my opinion every critic should offer periodically to his readers, if only to justify the continued printing of his opinions, I send you all, far-flung as I know you are, from Europe to New Zealand, my Christmas greetings.

Nothing will please me more than to hear from you in return.

*Nor has Stravinsky been neglected on the Roof. We have had his chamber music, a hit performance of *The Wedding*, and are planning for Reynard.

ART AND CREATIVE THINKING

continued from page 18

act of nature. Put it, that painting today is trying to make man's authentic marks on canvas.

The consequence of this new sensibility produces several thorns which prick the layman and undoubtedly may seem questionable to the scientific mind. Taking some of these consecutively, painting is now on a flatly creative basis. It serves no other social, decorative or descriptive purpose. It is for contemplation only. It is not utilitarian. It does not sell soap or soft drinks, and this demands a creative appreciation and participation from the spectator. It is not for the mentally lazy. The painters' structure, as well, of course, as the poets' and musicians', cannot be simply regarded, it must be experienced. Art is no more passively perceived than is a mathematical formula. And this is the perennial root of "lack of understanding." Incidentally, this "free" painting represents all that is not allowed in Russia and was forbidden in Nazi Germany.

Another thorn is what seems to be an anti-intellectual attitude. Georges Duthuit, the French art critic rails against those "who have never felt the shock of intelligence against beauty or even intelligence against intelligence." The present swing toward intuition is possibly a temporary curative measure, but the painter today does use the intellect against the intellect. He thinks that the intellect is, as it always has been, the most valuable tool that man has, but, that it is a tool only, first to orient the mind toward creation and after to labor on the implementation of the creative perception. The core of the creative perception is immune to logical analysis and cannot be consciously induced or plotted. Therefore the painter is inclined toward a conscious waylaying of the too conscious mind and permitting the instincts, imagination and intuition to function together with the intellect in forming a total concept. This naturally places the painter against mechanistic theories or attitudes in life and art and a-priori determinisms of any sort. A very old and nonmechanistic concept: love of the physical world is one of the best aides to the painters' creative perception.

Another thorn is a certain casualness toward meaning. Painters give vague titles sometimes or even numbers, and if one person sees one thing, and another something else, the artist seems undisturbed and quite happy. This is because, as I have said before, painters are interested in morphology. They think that structures of form are capable of many transmutations, many meanings on many levels, and what is important is the motor or life element which animates the structure and, if this is present, the meanings

can take care of themselves. I am reminded of Bach, who after long neglect was resurrected by Mendelssohn to spearhead the Romantic movement in music and now, by us, is considered the epitome of classicism. Painting is a non-verbal. Titles should be taken as road indications with grains of salt.

Creative painting today desires its structures to partake of as much of the whole man, intellectual, instinctive, and emotional as possible. The modern painter has an incorrigible appetite for all the ideas under the sun and part of his 'childlike innocence' is that he has, also, a good digestion. Finally, he reflects, some thorns have roses.

Creative thinking, in my personal experience divides into three phases of which the middle only contains the essential act of perceiving structure. The first phase I would call the intellectual-sensibility phase. To the scientist it is the collection of data, the period of observation, of speculative thought, of curiosity, of prodding into weakspots, and apparent dead ends. Ideally all possible knowledge on the particular subject should be covered and exhausted. With the artist the process is very much the same. The store house of visual memory is racked over, the work of other artists is regarded, accepted or rejected; the errors of the artists' past work considered and meditated on. New visual experiences are catalogued and correlations attempted in painting terms. Certainly some philosophical considerations, ultimate goods, purposes and so forth cross his mind. Psychological ones too. In this phase the modern artist has widely used automatism which is a deliberate playing with the brush with no idea in mind, akin to the telephone doodle. The psychological justification of this is, that while play and fantasy hold the intellect in abeyance the uncensored image or the artists' true concern can emerge. I realize that this will surely seem irresponsible to the scientist but this serious playing stems from a conviction that the sources of inspiration can not be tapped by the intellect alone and it serves the purpose of tricking into new paths the stubborn and always conservative intellect which insists on the adoption of previously successful structures. I would like to quote from a book on Cezanne which says "Cezanne legitimately encouraged artists to hark back to that state of childlike grace which all harken for more or less in their heart of hearts and upon which, through intellectual effort, he led himself to a systemization of truth where for the first time painting is not a translation but has a language of its own like mathematics, not the Esperanto of traditional art but with a vocabulary as yet unknown to grammarians."

In sum this period is that of the accumulation of source material, where the wit, perseverance, industry and opening of the perceptive channels or sensibilities in the individual are called into play. In the realm of moral character it demands honesty and openness. It may be plodding and passive or playful and speculative or intense and anguished. Its essential character is complexity and diffuseness.

The pinpointing comes with the creative act, and I believe that the occasional intensity and drama of the first and last phases of creative thinking have clouded the true nature of the moment of perception. The effect of an insight may be that of the proverbial clap of thunder but the immediate cause of insight is to me, calm and quiet. The moment of clarity of perceiving a new structure is an integration into the "now" if I may be permitted for the moment an abstruse word. In that pristine "now" the accumulation of the past work seems to lie quiet and useful in the left hand and the future in the right and the insight plays into the creative problem and perceives the new structure which links and transcends the individual parts. This seems a sort of Gestalt perception in reverse where the overall image is first imaginatively conceived and then implemented.

I think that any worker who has enjoyed creative activity has retained that sense of a very full present when a mass of work took on form and meaning. The consequent enthusiasm can leave the individual into a rather shallow mysticism or overevaluations of his own discovery. After all, sometimes an apparent insight results in reinventing the telephone, however, in justice, I believe that type of mysticism, in the true sense, does inhabit creative activity while not presupposing any particular shape or creed. The essence of creative work is a leap into the unknown, an abandonment of sophistication and the blind acceptance of pre-established authority or precedent. It demands and is an act of

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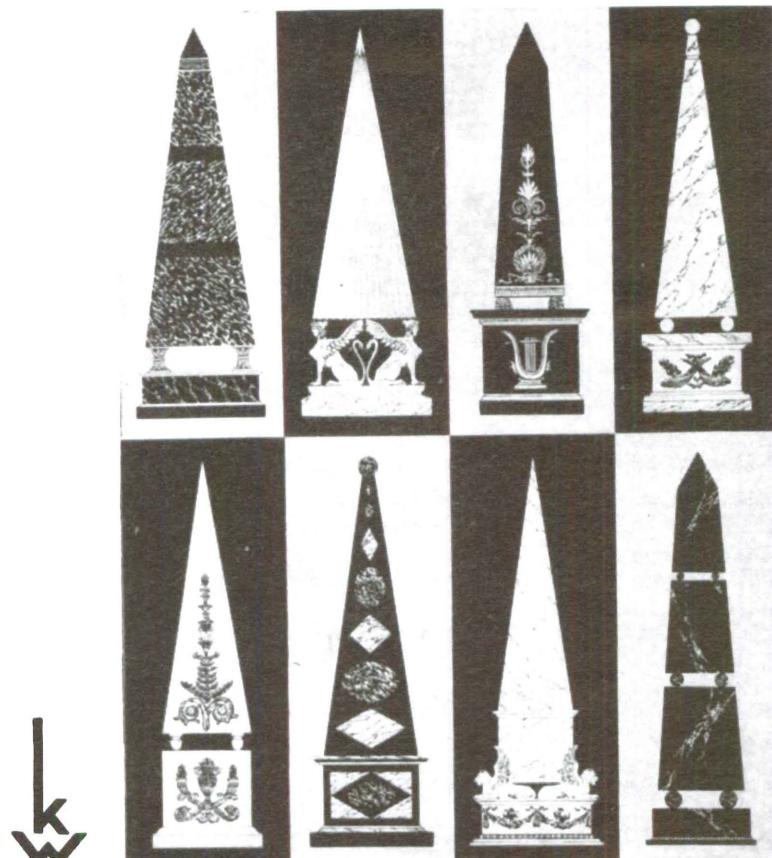
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DESIGNED FOR THE MAGAZINE ARTS AND ARCHITECTURE BY CRAIG ELLWOOD

The new Case Study House for the magazine, ARTS & ARCHITECTURE, by Craig Ellwood, is now under construction and should, barring ill winds, be ready for showing in approximately three months. The magazine will record the building procedures up until the time of opening, and it is hoped that with the next issue we will be able to show substantial progress by way of construction illustrations and explanations.

The following is a list of those materials which have been specified by the designer for the magazine's new Case Study House, representing a careful selection of products on the basis of quality, design, and general usefulness. They have been selected from among many good products as the best suited to a specific purpose, or at least best suited to the use to which this individual designer intends to put them. They are, therefore, (within the meaning of this program) Merit Specified. Other specifications will be added as the project develops.

GLOBE LIGHTING FIXTURES.—All fluorescent lighting fixtures in the new Case Study House have been specified by Craig Ellwood to be supplied by Globe Lighting Products, Inc. With large plants in both Los Angeles and New York Globe produces a complete range of virtually every type of luminaire. A highly trained staff of Globe engineers is made available to architects and lighting engineers to assist in their efforts to achieve the highest degree of planned lighting. A recently completed research laboratory in Globe's Western headquarters is devoted to testing luminaires and developing data necessary to correct application of luminaires for specific lighting problems. The United Nations Secretariat Building is among the many notable structures with complete lighting installations by Globe. Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, California.

BRITE FINISH SQUARE TUBING—DRAKE STEEL SUPPLY CO.—The growing trend toward use of square tubing as a structural member has brought out the advantages of this low cost, electric-weld mechanical tubing. Made from MT 1010 specially processed strip steel, Brite Finish, because it is square, butts well. As in the Case Study House, it makes strong and decorative exposed steel columns, and is economical when used as a structural glazing member. Brite Finish is light and easy to work with; fabricating qualities are good; paint will adhere well to surface. Available in wall thickness 14 gauge and heavier, in both squares and rectangles, 1" to 4" O. D., Brite Finish Square tubing is manufactured by Drake Steel Supply Company, 2625 East Century Boulevard, Los Angeles 2, California.

MARCO RECESSED LIGHTING FIXTURES.—Three types of fixtures from Marco's complete line of recessed lighting have been specified for the Case Study House. In the TV-den, a Marco G-16 Adjustable Beam Pin Point Spot will illuminate a card table in the center of the room. An external control provides easy adjustment of beam from 10° to 36° from the vertical, by varying the distance between bulb-reflector and lens. One Marco J1 fixture with concentric louver will provide a hidden source of concentrated light in front of the full length mirror in the bedroom. Two other J1's will illuminate the carport. Twelve Marco J330 models with R30 bulbs are used under the overhang around the perimeter of the house for creating focal points in planting areas. All three types feature the adjustable bar hangers and Marco J Box for simplified installation.—Marvin Manufacturing Company, 3071 East Twelfth Street, Los Angeles.

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Allenco Fire Hose Stations
Manufactured by W. D. Allen Manufacturing Company, Chicago 6, Illinois
West Coast Office at 2330 West Third Street, Los Angeles 5

American Maid Shower Door
Manufactured by the American Shower Door Company, Inc.
1028 North La Brea Avenue, Los Angeles 38

Aquella Waterproofing material
Manufactured by Prima Products, Inc., 10 East Fortieth Street, New York 16

Bendix Automatic Washer, Automatic Dryer
Manufactured by Bendix, Home Appliances, Inc., South Bend 24, Indiana

Built-in Television Outlet
The T. V. Outlet Company, 6510 Teesdale Avenue, North Hollywood, California

Ceramic Mosaic Tile
Manufactured by The Mosaic Tile Company, Zanesville, Ohio; distributed in Southern California by The Mosaic Tile Company, 829 N. Highland, Hollywood 38

"Edco" Delayed Action Light Switch
Manufactured by Electric Deodorizer Corp., 9993 Broadstreet, Detroit 4, Mich.

Fasco Wall Ventilator
Manufactured by Fasco Industries, Inc., Rochester 2, New York and distributed through H. E. Gaygill, 409 Second Street, Los Angeles

Fiberglas Insulation
A product of Owens-Corning Fiberglas Corporation, Toledo 1

Gas-Fired Automatic Inciner
Manufactured by Bowser, Inc., Incineration Division, Cairo, Illinois.

Geneerco Doors
Manufactured by the General Veneer Manufacturing Company
8652 Otis Street, South Gate, California

General Water Heater
Manufactured by General Water Heater Corp., 1 East Magnolia Blvd., Burbank

Glide-All Sliding Doors

Manufactured by Woodall Industries, Inc., 4326 Van Nuys Boulevard, Sherman Oaks, California

Globe Vanity

Manufactured by the Globe-Wernicke Company, Cincinnati, Ohio
Distributed by Thomas W. Berger, Inc., 701 American Building, Cincinnati

Heat Registers and Ventilating Grilles

Manufactured by The Hart and Cooley Manufacturing Company, Holland, Michigan
Distributor: The Rueger Company, 1335 South Hill Street, Los Angeles 15

Loafer Lawn Chair, Utilitee Folding Chair

Manufactured by the Crescent Aluminum Products Company, Allegan, Michigan

Lytecaster Lighting Fixtures

Manufactured by Lightolier Company, Jersey City 5, New Jersey

Milwaukee Fluorescent Bathroom Cabinet

Manufactured by Northern Light Company, 1661 North Water Street, Milwaukee

Modernfold Accordion Doors

Manufactured by New Castle Products, Indiana, and distributed by Modern Building Specialties Company, 579 East Green Street, Pasadena, California

Modular Hollow Clay Block

Manufactured by the Davidson Brick Company
4701 Floral Drive, Los Angeles 22, California

Moen Mixing Faucets

Manufactured by Moen Valve Company, a division of Ravenna Metal Products Corp., 6518 Ravenna Avenue, Seattle 5, Washington

Nevamar Laminate

Manufactured by the National Plastic Products Company with warehouse and sales office at 2252 East Thirty-seventh Street, Los Angeles

NuTone Products

Manufactured by NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio, and distributed through NuTone, Inc., 1734 South Maple Street, Los Angeles 15

Payne Perimeter Heating Unit

Manufactured by the Payne Furnace Company, Monrovia, California; the unit will be installed by La Brea Heating Co., 734 E. Hyde Park Blvd., Inglewood, Calif.

Plexolite

Manufactured by Plexolite Corporation and distributed by
Plexolite Sales Company, 4223 West Jefferson Boulevard, Los Angeles 16

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Crownite is exclusively distributed in California by the Blue Diamond Corp., Los Angeles; Pacific Coast Aggregates, Inc., San Francisco; Squires-Belt Materials Company, San Diego

Ramset Fastening System

Ramset Fastening System, Inc., 12117 Berea Road, Cleveland 11

Rotir Electric Barbecue Spit

Manufactured by the Rotir Company, 8470 Garfield Avenue, Bell Gardens, Calif.

Russwin Locksets

Manufactured by the Russell and Erwin Division of
The American Hardware Corporation, New Britain, Connecticut
West Coast Representative: R. C. Bolt, 1139 Meadowbrook, Altadena, California

Revolvador Wardrobes

Manufactured by Coast Store Fixture & Manufacturing Corporation, and marketed by Revolvador Corporation, 1945 North Central Avenue, El Monte, California

Servel Refrigerator

Manufactured by Servel, Inc., Evansville 20, Indiana

Shirley Steel Kitchen Sink and Cabinets

Manufactured by the Shirley Corporation, Indianapolis 2, Indiana

Steelbilt Sliding Glass Doors and Windows

Manufactured by Steelbilt, Inc., 4801 East Washington Boulevard, Los Angeles 22

Superfan Portable Forced Air Blower

Manufactured by Queen Stove Works, Inc., Albert Lea, Minnesota

Thermodular Forced Air Heating Controls

Manufactured by Carvel Heat Equipment Company, 1217 Temple Street, Los Angeles 26

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Manufactured by the Van-Packer Corporation, 209 South La Salle Street, Chicago 4

Western-Holly Automatic Built-in-Gas Cooking Units

Manufactured by Western-Holly Appliance Company, 8536 Hays St., Culver City

faith in a possible unity of apparently intractable elements into a new synthesis, but here, a careful distinction should be made between the true mystic and the creative worker. The mystic works gratuitously for revelation alone. The creative worker is predatory; he grabs the insight for a willed purpose. He is far less than divine and the old Promethean fire matching symbol seems very apt.

The calm of the moment of clarity should not be confused with merely the external calm of comfort or security. Personal danger, fear, illness, marital explosion and real sorrow can often run parallel to a pregnant "now." The romantic conception is to place them in a cause and effect ratio. A truer interpretation is that any strong emotion necessarily pinpoints the mind by freeing it from its habitual distractions thus permitting the concentration necessary to perceive new structure. To this I would like to add that creative thinking can not be done in a test tube existence. It involves the total man in all his activities. All life, biological, to the social, to the sublime, is the functioning of structure. The perception of structure, which appears to be the unique will of man, cannot be limited to the laboratory table or an easel. I believe that the wider the scope of perception the more pointed and forceful it becomes in a particular field. Thus a game of billiards and understanding your children is of the essential experience of plotting a growth pattern or painting a picture. Humanly, this period demands faith.

The moment of insight is nearly always brief and cannot be long sustained or cultivated but passes rapidly into the third phase where the insight releases the energy necessary to implement itself and give it flesh. It is in this third period that occurs the conventional white heat of inspiration which is, actually, the mad scramble to fit all the little pieces together in their new order. It is here that the professor becomes absentminded or barks at his wife and also it is where the new perception rises and bumps its head against the past and demands the wholehearted support of its creator. The new and unforeseen structure must be followed to its logical conclusions and the accumulated knowledge, craft and experience of the creator are called into play. I believe that one of the pitfalls of this phase is fear. Fear of logical conclusions that may appear illogical, fear of precedent or professional opinion. Humanly, this phase demands unquestioning labor and moral courage.

The most successful creative thinking would have all of these phase factors in high degree and it is no wonder that we often fail. How many times has preparation been inadequate, how many insights have we failed to accept at the time of insight, how many insights have we bungled through lack of courage or simple labor. In addition there is no ascertainable time cycle to these phases and often the solution for one problem intrudes itself into a subsidiary phase of a different problem. A peculiar virtue, besides patience, is demanded of the creative worker; it is an alertness toward the possibility of being surprised.

Curiously, no one asks us to be creative workers, we choose ourselves. Our true recompense is not perhaps in the practical success of our inventions which are always of temporary value historically, or in the heady wine that creative activity can sometimes be, but it is, I believe, in the inner conviction that creative activity gives homo-sapiens an additional reason to believe in the dignity of man.

AN ADDRESS GIVEN TO THE INDUSTRIAL RESEARCH INSTITUTE OF SKYTOP, PENNSYLVANIA.

SEATING ROOM ONLY continued from page 31

in any comparable period in the world's history! Today one can have pliable, yielding, adjustable chairs! This is what we seek, of course, for if the truth be told, none of us will sit still. We shift, fidget, twist and turn. Resilience, "give," flexibility . . . these are the desired characteristics of a good chair . . . in addition to good looks, of course. But we disagree about whether a chair is or is not good looking much more often than we do about its comfort. Comfort doesn't involve taste.

This widespread urge towards comfort and towards relaxation while sitting is a relatively new phenomenon in human conduct. It appears to have arrived with central heating, tiled bathrooms, toasters and democracy. Aldous Huxley touches on the chair as a symbol of social changes in a rather amusing essay which reads

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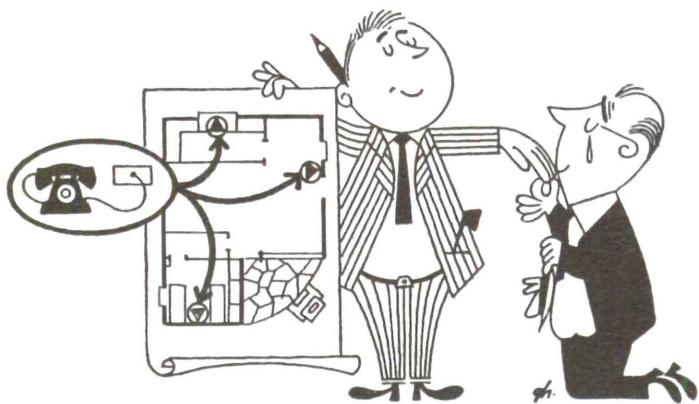
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in part:

"In a well-made modern armchair you cannot do anything but loll. Now lolling is neither dignified nor respectful. When we wish to appear impressive, when we have to administer a rebuke to an inferior, we do not lie in a deep chair with our feet on the mantelpiece; we sit up and try to look majestic. Similarly, when we wish to be polite to a lady or show respect to the old or eminent, we cease to loll; we stand, or at least we straighten ourselves up. Now, in the past human society was a hierarchy in which every man was always engaged in being impressive towards his inferiors or respectful to those above him. Lolling in such society was utterly impossible. It was as much out of the question for Louis XIV to loll in the presence of his courtiers as it was for them to loll in the presence of their king."

"In the Middle Ages only the great had chairs. When a great man travelled, he took his chair with him, so that he might never be seen detached from the outward and visible sign of his authority. To this day, the Throne, no less than the Crown, is the symbol of royalty. In mediaeval times the vulgar sat, whenever it was permissible for them to sit, on benches, stools, and settles. With the rise, during the Renaissance period, of a rich and independent bourgeoisie, chairs began to be more freely used. Those who could afford chairs sat in them, but sat with dignity and discomfort; for the chairs of the sixteenth century were still very throne-like, and imposed upon those who sat in them a painfully majestic attitude. It was only in the eighteenth century, when the old hierarchies were seriously breaking up, that furniture began to be comfortable. And even then there was no real lolling. Armchairs and sofas on which men (and, later, women) might indecorously sprawl, were not made until democracy was firmly established, the middle classes enlarged to gigantic proportions, good manners lost from out of the world, women emancipated, and family restraints dissolved."

The impulse towards relaxation while sitting found early expression in the adjustable chair in the barber shop, more recently in the airplane. Hammocks, of course, provide the most adjustable seat of all, for they are truly form-fitting and meet immediately any change in posture. But we don't usually require adjustability as obvious as this. Often a more subtle "give" or resilience will do. In the search for new forms—new materials—new processes . . . truly talented and venturesome designers, architects and engineers have in the past twenty-five years stepped forward with what might be called **milestone chairs**. In these bent plywood, molded plywood, molded plastic, cantilevered tubular or flat metal, suspended string or fabric . . . all have had expression. The vocabulary of chair designing has been impressively expanded in the past quarter of a century. **Basic** new solutions have been articulated by creative personalities here and abroad. And perhaps this is a good moment to pay tribute to some of them . . . many of whom, by the way, owe a debt to William Morris, who in the late 19th Century designed what might well be called the first modern chair.

But contemporary standard bearers include, most certainly:

Marcel Breuer . . . for his resilient chairs of tubular metal . . . about 1925; Mies van der Rohe . . . for bent steel chairs with a genuine "springiness" . . . about 1927; Le Corbusier . . . for his reclining chair . . . also in metal . . . about 1929; Alva Aalto . . . for his cantilevered chairs of bent plywood . . . about 1932; Charles Eames . . . for his molded plywood chairs . . . then his molded plastic chairs . . . more recently his wire chair . . . from 1945 on.

Tribute must most certainly be paid here to a considerable number of outstanding American designers—and Europeans working here—who have given us an individualized and diversified array of contemporary chairs: Edward Wormley, George Nelson, Eero Saarinen, Paul McCobb, Harvey Prober, Maurizio Tempestini, William Pahlmann, Joseph Platt, David Whitcomb. There are more, for the list is long and impressive. Special mention might, in fact, be made of Russel Wright's folding chair, an especially smart solution of a difficult problem.

And finally, a tribute to: Nakashima, Finn Juhl, Robsjohn-Gibbings, Jens Risom, Escharak, Abel Sorenson, Alexander Kostellow —plus the current Italian and Scandinavian schools—many others, for that matter, for their crafting and modeling and sculpting of wood—in an effort to keep alive a personalized, non-machine

design idiom concurrently with industrialized expressions employing new technologies and new materials.

And so in conclusion it seems to me, when all is said and done, that despite the great fundamental challenges which this twentieth century faces in the realms of political science, international relationships, atomic energy, monetary tribulations—and what have you—at least on one segment of the front—our seating comfort—genuine headway is being made. Never have so many owed so much to so few for "sitting pretty."

HOUSE BY WILLIAM ALEXANDER continued from page 32

The flat roof, which cantilevers over the balcony and carport, will be of plywood and fire-resistant roofing finish, trimmed with aluminum banding. The actual floor supports spanning the three steel beams and cantilevering eight feet in each direction will be of 2" x 16" wood, 28'0" long over which will be placed a plywood floor with cork finish.

The space is divided into a sleeping-working area and a living-dining-cooking area. A 14-foot cooking wall, concealed from the living area by reed sliding panels from floor to ceiling, will house the kitchen equipment; all cabinet work will be of Japanese elm with a wide use of Formica for counters, splashback, as well as the faces of sliding cabinets. The cooking wall will incorporate a Thermador range and oven, sink, pulverator, dishwasher and refrigerator. The bathroom walls will be of Formica. The entire house will be electrically heated by Thermador and electrically served for utilities. The interior finishes are of redwood novoply for walls and pine novoply for ceilings with cork floors throughout. The colors selected by the designer for furnishings and finishes will be olive, coral, butter, tobacco tones of the natural materials.

The estimated cost, including the inexpensive site, is expected to be between ten and eleven dollars per square foot.

PRODUCT LITERATURE continued from page 15

turers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall-ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

LIGHTING EQUIPMENT

(34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data including prices; worth study, file space.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

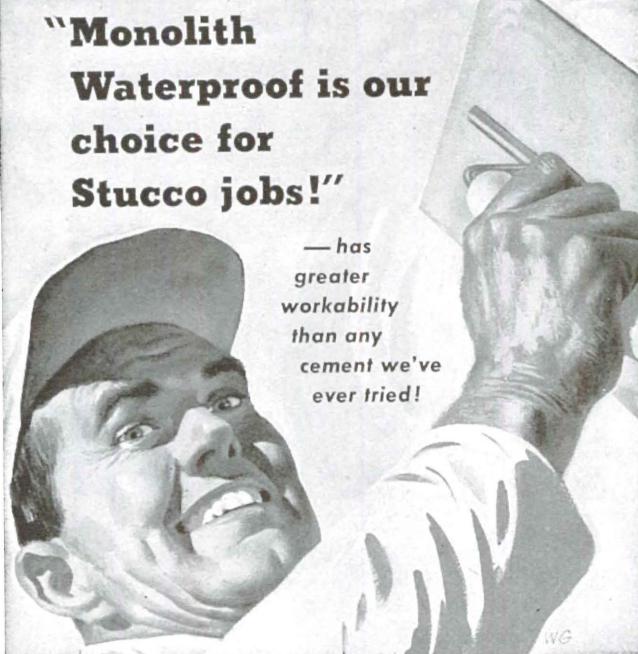
(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lenses, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N.Y.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft Way, Berkeley 2, California.

PAINTS, SURFACE TREATMENTS

(164a) Wallpapers: Information Katzenbach and Warren latest "architectural" wallpaper collection. This sculpture wallcovering is a three-dimensional



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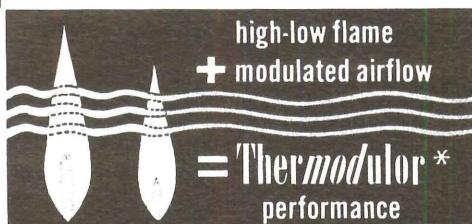
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PLUMBING FIXTURES, ACCESSORIES

(55) Water Heaters, Electric: Brochure, data electric water heaters: good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

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(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PANELS AND WALL TREATMENTS

(902) Building Board: Brochures, folders Carrco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets $\frac{1}{4}$ " in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 136 East Washington Boulevard, Los Angeles, California.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38. Hillside 8238.

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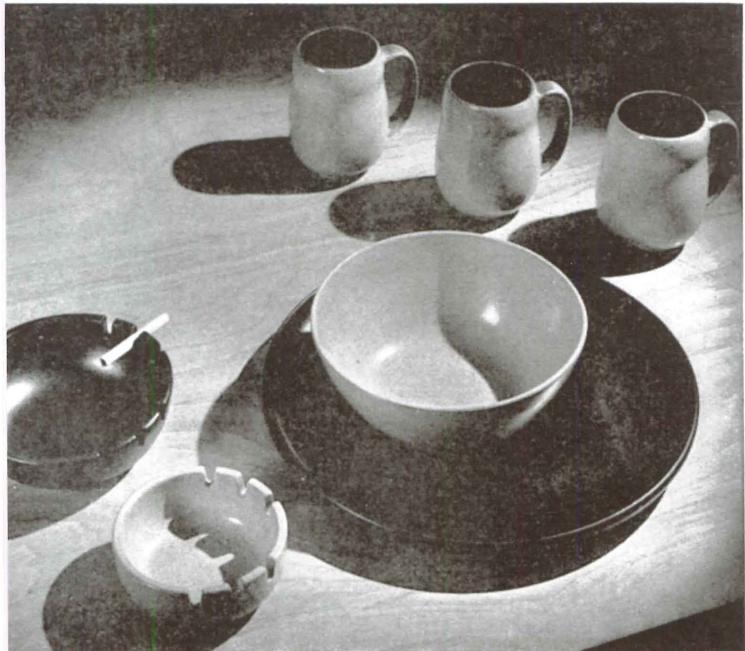
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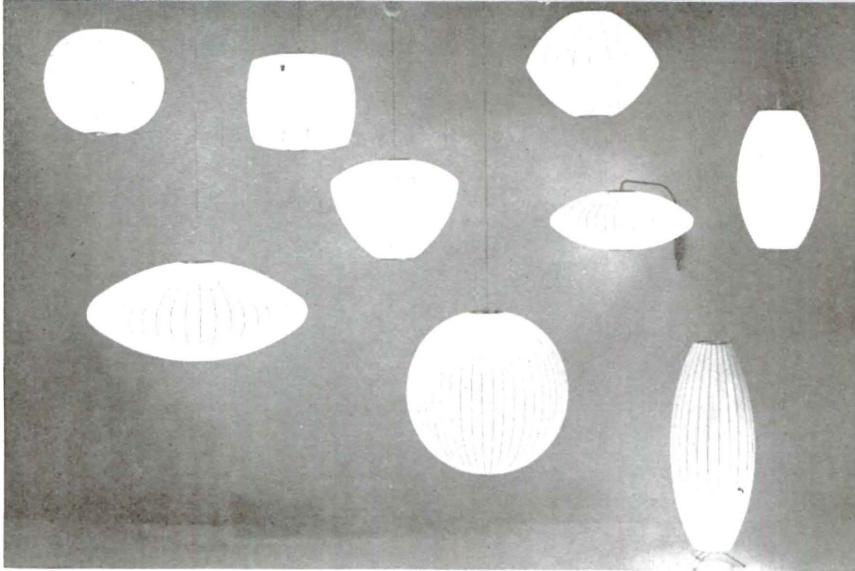
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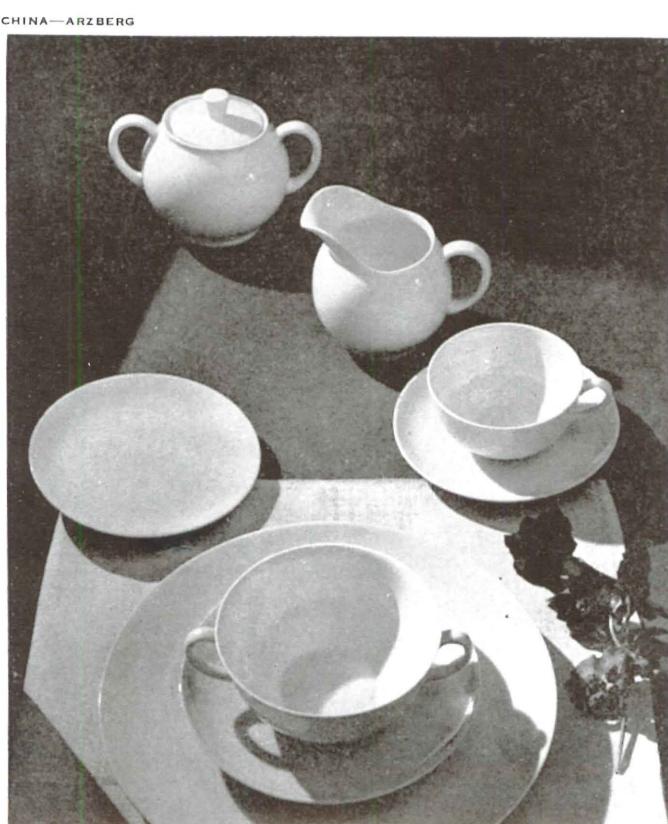
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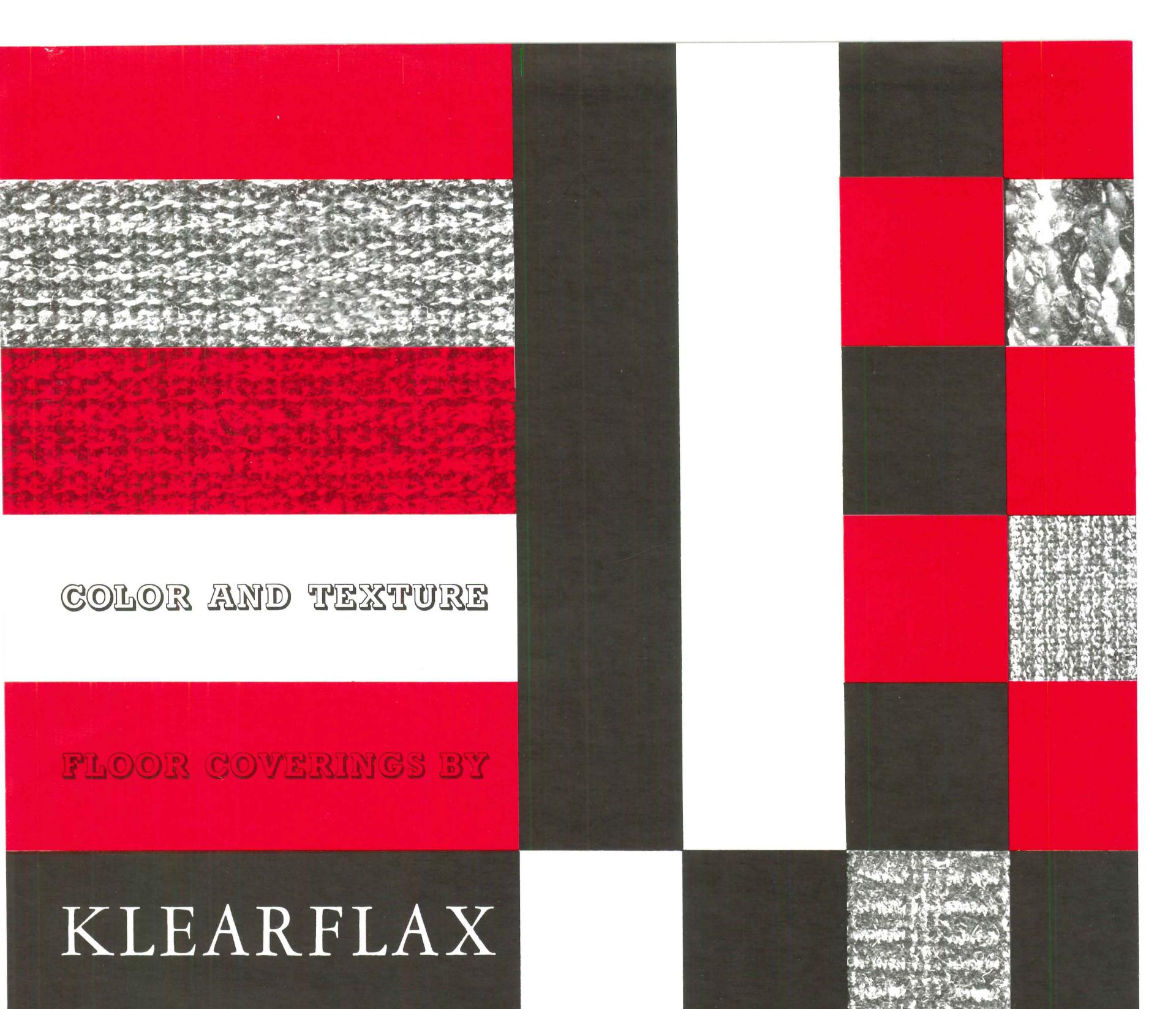


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